

Manager Geo. C. Tyler Discusses Current Topics

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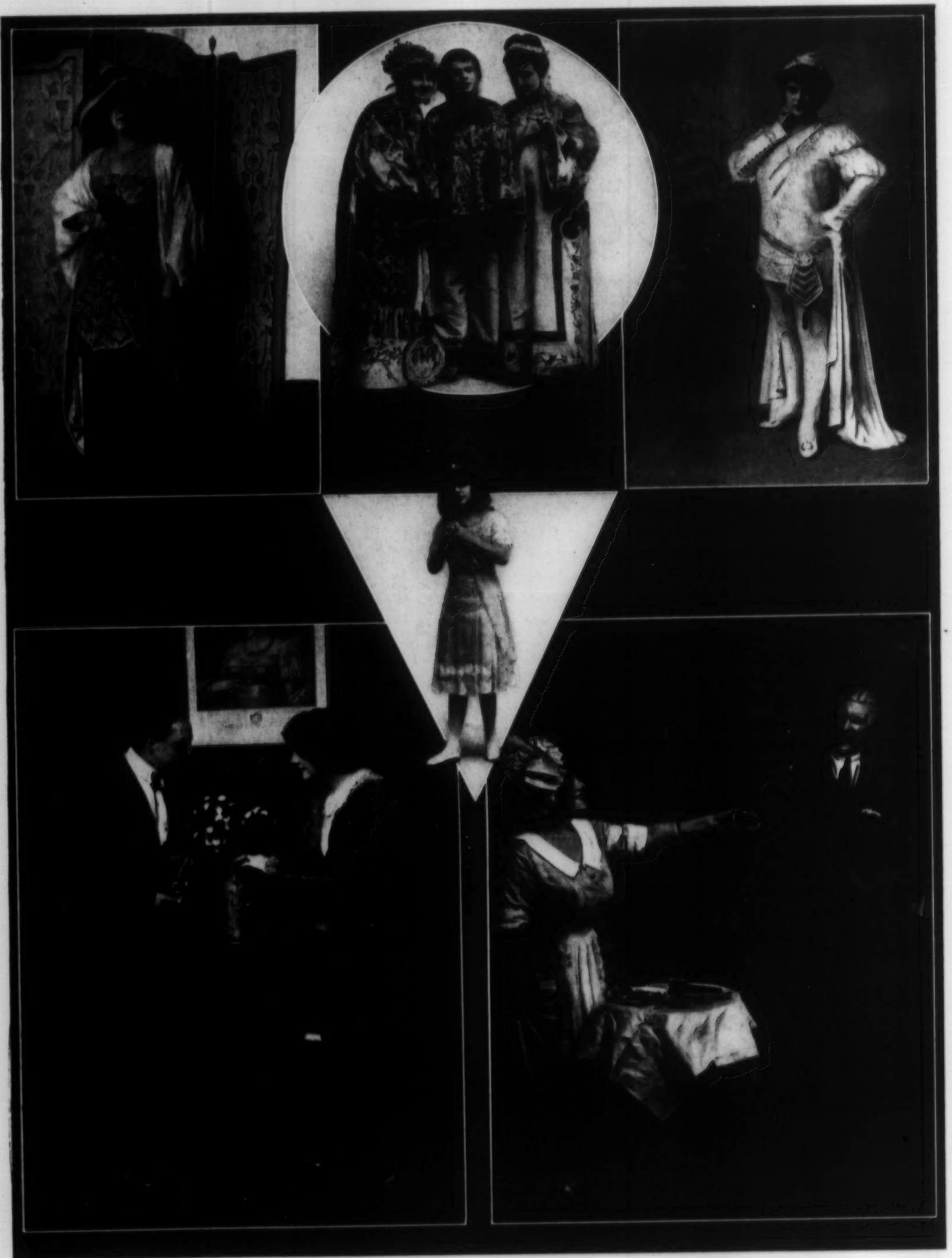
YORK

# DRAMATIC MIRROR



MARY BOLAND

Opening of Opera Season, by Stanley Olmsted



SCENES AND CHARACTERS FROM THE PLAYS





# THE NEW YORK DRAMATIC MIRROR

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## THE PLEASURES OF MANAGEMENT

GEORGE C. TYLER ON PLAYS, PLAYERS, DRAMATIC CRITICS,  
AND FOREIGN STARS

**D**URING a moment's pause in a conversation with George C. Tyler up in his Century Theater office there came a bark from down the corridors. It was Mr. Tyler's French police dog expressing general defiance of the conditions which surrounded him. Almost in the same key at times were the opinions of Mr. Tyler himself as he swung about in his chair.

Mr. Tyler has embarked on another season of big things, the number and size not being unusual with him, but this season New York has been a little slow in appreciating their quality. The Daughter of Heaven, his great spectacle, is just getting under way. Circumstances made an interviewer cautious about approaching Mr. Tyler, but once in a chair opposite him, the interviewer forgot his misgivings in admiration. There was a basis for this in a review of the notable productions Mr. Tyler has made and the celebrities he has introduced to this country. But just then it was his personality which attracted. With all his aggressiveness and the other positive qualities which a person would notice first, he has the magnetism of a great leader.

But there remained scant time for impressions when he began to answer the volley of questions. One of the last was about the foreign stars he had brought to America. He began: "Yes, there is a satisfaction about it, but the visits of actors and actresses are not the financial success that they are supposed to be, except, of course, in the case of Bernhardt. Really they make more money at home, but they are willing to come over here to conquer new fields. I saw the box-office receipts of one performance by Duse in Florence that ran to \$7,000, and when we brought her here they were considerably below that. I've seen other great actresses play in Paris to houses filled at \$8 a seat and in London at \$7.50 a seat. Why, if you tried to do that in New York there would be all kinds of protests."

"Then the rewards are not financial?"

"No. The satisfaction I get out of it is a feeling at the end of the day that I have found something worth while in life. Really, that's one of the things we live for, isn't it? There would be no satisfaction for me in drawing \$10,000 a week as manager of a man who could slide across the stage on his ear. You can see that in a barroom if you get the right angle. Anyhow, a man doesn't need artistic inclinations to be a successful manager nowadays, you know. Under present conditions a man may be a street car conductor one day and a theatrical manager the next. It's the chaos which gives a chance for rapid changes in the profession, too."

He was approaching a question which the inter-



GEORGE C. TYLER,  
Headed for America and Consequently Happy.

viewer had in mind, and which he now asked: "How do you feel about developing the American actors?"

Mr. Tyler answered: "Sometimes it seems impossible. You get a promising young actor and start him at \$40 a week. Then along will come some other manager who thinks that he can make a popular favorite out of him and the salary takes a jump to \$200 a week. The actor is given a certain line of parts and he has lost all chance to learn how to act. Or a man in the box-office with ambitions to be a producer may step out and say to the actor, 'Look here, I'll put your name on the bills as a star at the head of a small production,' and the actor is gone! That's the difference between this country where everything is new, and England or France, where conditions are settled and an actor or manager learns the art or business as he works up."

"And what is your attitude towards importing of foreign actors other than the notables—in other words, their supporting companies?"

"All I should say about that is, that if the play is English, it would probably be better interpreted by an English cast. Their actors have a finish that is necessary for a drawing room play."

Mr. Tyler was swinging around as if he must expend some of his energy on the swivel of that chair. Once he swung almost around the circle. As he swung back he caught a question about American playwrights.

It will be remembered that Mr. Tyler produced a play by an unknown, William Boden, this Fall. The comedy, Honest Jim Blunt, failed, but Mr. Tyler takes the blame for that. He said: "In the case of Mr. Boden's play, the fault was lack of rehearsals. We had to rush a play into the Hudson, and we took that with only two or three weeks' preparation."

"I have no complaint on that score, but I do say there is little encouragement for the average playwright. The critics demand that a play must be either a success or a failure. They won't recognize ideas and say: 'Here is something good, even if most of the work is amateurish. We hope to see another play from this man.' No, they must either have it all good or bad. The author of a success is so popular that everyone wants his plays. The author of the failure is set back."

The conversation veered again to Mr. Tyler's own productions. Unfortunately, The New Sin, a play of ideas to which he had attached his name as producer for the first time, had failed after a merciless attack from the critics. The question was asked if he did not feel a lack of support in such ventures. He replied that he did. "That's one of the discouragements. So few writers recognize such a play. Then there is neither pleasure nor profit in it. I should not always expect the public to pick it up at first, but I would expect support from the press. One trouble there is that men of remarkable ability, such as Norman Hapgood, go on to something else."

Mention of the critics brought to mind William Winter's great tribute to The Daughter of Heaven. In response to a question about its welfare, Mr. Tyler said: "The Daughter of Heaven is going strong now, and will be here for months to come, as it deserves to be. It is one of the greatest and most beautiful spectacles that the world has ever seen. It is greater than The Garden of Allah ever was."

Then came a question as to whether productions with such enormous cost did not bring more worries. Mr. Tyler answered: "They don't. I might as well play with blue checks as white ones."

"And what are your plans ahead?"

"Not much to announce. A new Veiller play has just come in. At present we are giving all our time to Madame Simone in The Paper Chase. After that comes the Children's Theater on the roof of the Century."

DAVID H. WALLACE.

# OPENING OF THE OPERA SEASON

## LUCREZIA BORI SCORES IN PUCCINI'S "MANON LESCAUT"

A CURSORY examination of the daily press reveals a pretty widespread concession of triumph to little Lucrezia Bori. Of course there is the usual indulgent patronage—the usual formal and most lackey-like attitudinizing on the part of the two, or three, or maybe four who, deeming themselves umpires of the musical world, so lick the boots of tyrannous Safe Convention, with a poor, dry tongue thirsting ever, and timidly for more safe, fresh gore of some Unarrived One—(sometimes, and incidentally, thirsting also for another gin-rickey!).

I note for instance that one of these, after much hemming and hawing, and guttural throat-clearing, announces, that Miss Bori's appearance was "on the whole successful." He grants it of course with a strong flavor of the "perhaps." He grants it also following the enumeration of sundry defects demonstrating his own superiority to any possible merely mortal debutante. But in the end he allows it—with that fine generosity with which a bored stage-coach passenger wearily presents his ticker to the highwayman who holds a pistol at his head.

For behold!—for once, the public has turned aggressive. For once the public has paraphrased "your money or your life," into some such terms as this: "your critical admission of this child's genius or to Hell with you!"

The three or four "real" critics on the morning papers have, you see, a great terror of Hell. They fear Hell almost as much as they do any healthy, natural, spontaneous, sensitized, normal enthusiasm.

Let us, however, and forever, pray for retention of that power to see, feel, know and love whatever is good, whenever it is good. And some things are all-round good, and some things are even better than that, but in a peculiar differentiated way of their own. The latter have a hard time of it when it comes to critical estimates. The career of Mary Garden, hurling her Titanic dramatic thunder against an inordinate bellowing of *me-a-ows*, critically feline, from nether newspaper depths, proves as much. In Lucrezia Bori we have no such secessionistic epoch-marking, it is true. We have, however, the all-round good in astounding degree—with a tendency to be always superlative, rather than ever exceptional.

An unmitigated triumph such as Signorita Bori's—a triumph which will, of its own volition, and permanently, write itself into operatic annals—brings of course the inevitable deluge of richly, silly observations, airily naive and pretty, in their synthetic effect. The young woman herself will be mercifully spared any knowledge of the existence of a millionth part of them. (Such is fame which babbles in futility about the privacy of an artist's preoccupations.) Miss Bori will never know, for instance, that because Manon arrives at the village inn in a state of girlish nervous excitement, a thousand spectators in the Metropolitan front, side, or rear ranks, were ready to mistake Manon's nervousness for Miss Bori's own. She will never know how yet a thousand more have thought it was herself, rather than the soul of

the libretto, which grew overwhelmingly more effective in act two.

Possibly, in some ways, Miss Bori did feel much better in act two. After five or six very spontaneous encores she was assured at least that she had not proven an eye-sore. But there is the rub. In the rustling evanescence of act one, Puccini gives her no chance to prove anything else. For all anybody can prove to the contrary, she may have had her greatest moment in it—speaking, of course, from a standpoint purely psychological. Who knows what transcendental thrills she may have had to feel that act bubbling and careening around her, to feel the great and vibrant and diffuse skepticism in the monster audience beyond, to feel the on-rushing and receding waves of Caruso's pyramid-glides break against the high and dry Vagueness in which she stands shifting her little agitated ankles beneath her dainty panniers! Nervous at that? You can't tell me! Very probably Miss Bori underwent the unchallenged exaltation of



LUCREZIA BORI,  
As Manon Lescaut in Puccini's Opera

that poet who was acknowledged greatest in the Bohème of Montmartre, because he had never written a line—because he was "discreet with his soul."

In this first act, pervaded though it be by Latin color, Puccini is discreet with his Manon. And I rather fancy his Manon must like it. Particularly if she is a mysterious debutante unheralded by

Crown Princes or baseball-papas), with a cosmic wink of charm and power up her right elbow-ruffle.

From the standpoint of what the daily papers call "human interest," however, the really great moment of this Italian version is not in the vocal second act—it is in the pantomimic third. I cannot, in fact, recall any instance in which the thrill of pure elemental drama has so seemed to stir a hypothetically, cynical, theoretically inhibitive audience. Thus plays the picture: naughty Manon must be deported to terrible and savage America. She doesn't mean to let it happen without considerable protest. Vulgarly speaking, she kicks like a Parisianized American, and then some. Slight and slim, as she is, the combined strength of two or three strong soldiers of the King cannot drag her up the gang-plank. Meanwhile Des Grieux, in the person of Mr. Caruso, piteously pleads the stern officer's permission to accompany his sweetheart into the Stygian, sandy wastes of the United States. Manon has been a last hysterically gotten on deck. Suddenly and surlily the permission is accorded. Des Grieux rushes up the gang-plank. Immortal love has triumphed over mundane fate! Behold that faded and sophisticated horse-shoe of diamonds bursting pell-mell into an applause—delighted as any audience of children witnessing the triumph of Cinderella. Everybody has long since forgotten the music! All anybody wants is to see these sorely-tried lovers re-united! It was touching, illuminating. It explained a thousand things: the oriental rugs and things in the home of Mr. Robert Chambers; the Sunday-school speeches of Mr. John D. Rockefeller; the hundred thousand dollar salary of Mr. Arthur Brisbane, professional sentimental editorialist, with, I understand, an aversion for "writers."

In the last act, a very considerable cut perhaps added to the general effectiveness, but caused an expectant listener to regret missing Miss Bori in a protracted scene of despair calculated to display the more shivery side of her art.

Perhaps, though, she hasn't a more shivery side. I wonder.

The performance of Tannhäuser on Wednesday was not lacking in its own sensational features, presenting as it did the beautiful Fremstad, the monumental Slezak, and the moltenly, limpidly vocal Destinn. Tannhäuser is most agreeable when it is most Bacchanalian. It is least so perhaps, when it portrays the medieval Four-Hundred, to Sousa-March rhythm, in the ancestral castle of Landgraf Herman. Mme. Fremstad can in fact seize a qualitative advantage over the quantitative winning home-stretch of Mme. Destinn—nor am I rudely referring to the physical proportions of either lady.

I for one, wish the Venus part had been longer. I wish Elizabeth's plaint and prayer had been a little less orthodox, a little less obvious, a little more warmed, if you will, by her vital fanaticism, with all its interesting possibilities.

I am, you'll perceive, altogether a heretic.

STANLEY OLMSTED.

# WAS MEANT FOR A SINGER

## NOW MINNA PHILLIPS IS ONE OF THE MOST POPULAR ACTRESSES IN STOCK

It was during a rehearsal of *The Deep Purple* at the Greenpoint Theater, Brooklyn, that the interviewer introduced himself to Minna Phillips. He chose this time because it was the only chance for conversation with this versatile stock favorite, who has been the idol of Brooklyn for the past eight years. I was invited to watch the rehearsal by Miss Phillips, who promised to chat with me as opportunity offered. While reading her lines, her voice rang out through the auditorium, clear and sweet, while she set a pace for the supporting players by her vivacity and occasional humor.

"Are you never tired?" I asked her as she finished an emotional scene.

"Tired? I don't find time to be tired," she replied. "I have worked in stock for the past ten years, playing two performances every day, and a new production each week. I have played continually Summer and Winter, up to the present Summer, when I managed to secure a very short vacation."

"How do you manage to keep your voice so clear?" I asked, because quite often stock actresses possess a voice somewhat the worse for wear.

"I have never lost my voice or allowed it to become rough, because I take care of the vocal cords. When

a girl I possessed a rare soprano voice, which foreshadowed a brilliant career for me in the operatic field. I am an Australian by birth, and in my own country am known as Minna Phillips, singer. I played leading roles in the pantomimes, and when there was no part suitable for me, a role was written. Besides, I learned that drinking and smoking ruined the voice, so I have made it a practise never to touch either. The voice is the result."

"How did you happen to come to America?" I asked.

"That is a long story," she replied. "My home companions looked upon me as a young, ambitious amateur and praised everything I did. The papers published my success and I was made very happy. Then George Riddell advised me to come to America, as he considered I was gifted with talent, which would never be realized among friends. Acting on his advice, I sailed, landing in New York a perfect stranger. It was not long before I was engaged to play with Rose Coghlan in *Peg Woffington*, my first American engagement. At the close of the season I made up my mind I would play stock, so with much bluff and perseverance I secured an engagement in Syracuse through Lee Shubert, and then replaced Blanche

Bates in Pittsburgh, making a pronounced success with no acting experience behind it, save *Peg Woffington*.

"The next season I opened with *Corse Payton* as leading woman in Brooklyn, and the 'boss,' as I call him, declared I was the greatest stock actress ever born! Think of that! For six consecutive seasons I appeared with Mr. Payton, and in ten weeks' time portrayed such roles as Leah the Forsaken, Cleopatra, Gismonda, Juliet, Rosalind, Magda, Du Barry, Janice Meredith, Kitty Bellairs and L'Aiglon in that order. The latter role I pride myself upon, because I am the only woman except Bernhardt and Maude Adams to have played the part."

"Do you intend to remain in stock?"

"No indeed. The public will only have a chance to see me during the next few seasons, for I intend retiring and spending the remainder of my days traveling. I shall never play character parts. The reason I have remained in stock so long is my desire for home life and friends. I have starred on tour for brief periods, but unless I can play right in New York I shall always be found in Brooklyn among my cherished admirers. Speaking of admirers, brings to

(Continued on page 9.)



# A TALK WITH ANNIE RUSSELL

STAR OF THE OLD ENGLISH COMEDY COMPANY DISCUSSES THE ART OF ACTING

THE stage of the Little Thirty-ninth Street Theater was bare and cold and a trifle dark. Just in front of the row of non-glittering footlights stood George Giddings, looking cheerfully idiotic as he bellowed forth with pride, "Sir, I am an ass; remember that, sir, he says that I am an ass." Annie Russell in furs, hat and veil had just finished embracing a young lady whom everybody had called "Hero." Oswald Yorke, with a book in his hand, walked rapidly back and forth directing the proceedings. I had stumbled into a busy rehearsal of *Much Ado About Nothing*. I took a seat on a long, narrow bench near a side wall of the theater and busied myself re-making acquaintance with speeches of the sprightly Beatrice and the ever amusing Dogberry and Verges. Someone whispered to me, "Miss Russell is expecting you," and presently she came over and sat down beside me on the long, narrow bench.

Now to say that Annie Russell is a charming woman to talk to is merely to hint at the truth. She seems to join to a wholesome and buoyant personality an artistic culture and an intellectual alertness that are the fruits of long study and arduous self-discipline. Conversation with her becomes quiet and serious, illuminated with quick flashes of her probing sense of humor. Her circle of interests is broad enough to include Plato, the eighteenth century, George Bernard Shaw and the latest suffrage agitation. Yet I found her singularly lacking in cynicism. She says it is impossible to act in these old English comedies for any length of time and not see the absurdity of being cynical.

We chatted a bit on the relative merits of English and American dramatic critics, but it wouldn't be fair, of course, to publish what she said on this point. So we shifted the topic of conversation to the art of acting. Miss Russell talked with such good sense and sanity that her numerous pat epigrams seemed natural and spontaneous. I was reminded of a saying of Hilaire Belloc (who was probably thinking of the author of *Heretics*) that if you pursue paradox far enough, you fall through on the side of common sense.

"Good actors," said Miss Russell, "are born and then made. In America they oftenest seem merely to be born. That is, there is plenty of natural aptitude for acting among our host of stars—plenty of aptitude and little discipline or training. Long and severe drill in distinct enunciation, in graceful play of gesture and in the ability to comprehend the dramatic situation and to enter sympathetically into it are the fundamentals of all good acting. English actors particularly go through a long, serious and by no means easy course of preparation. They are cultivated people. And all this is by reason of the fact that abroad, acting is considered a fine art, like music or painting. May I here observe that because no one connected with the enterprise seemed to have any conception of what sort of a physically constructed playhouse artistic acting requires, the New Theater failed."

"Then you throw in your lot with that of the small playhouse?" I suggested.

"For serious and important drama," said Miss Russell thoughtfully, "yes. Where big effects and the strong, clashing contrasts of melodrama are desired, the big playhouse is of course necessary. But acting as a fine art demands an 'intimate' theater, just as it demands an audience trained in good appreciation."

That was an interesting point—Miss Russell's intimation that intelligent acting needs intelligent appreciation. I wanted further information concerning it.

"Great acting appeals to everybody," she explained. "All true art is thus in its essence democratic or anti-'highbrow'—who, from the newsboy to the college professor, will not laugh at that very human figure, Tony Lumpkin, which Goldsmith has given us? But between the naive appreciation of the newsboy and the cultivated appreciation of the college professor, there is a difference in degree of enjoyment which is worth all the years of a careful education. If an actor brings to his art all his knowledge of art, of life and of literature and history (and he ought to do so), will he not respond more readily to an audience that brings an equal degree of culture to its appreciation of him?"

There was no answer to the truth of her argument. This was not mere interviewing; it was a process of education for the interviewer.

"I experience a curious dualism in my personality," went on Miss Russell, "when I act. One self is that of the characters I am portraying—her hopes, emotions, her individual viewpoint become close and personal. But over against this self stands, so to speak, my real self or ego which dominates and controls the situation. It is this self which is searching for ways and means by which to make the audience enter as sympathetically into the feelings of the character as I do. And the satisfaction of achieving this end, is the satisfaction that comes from true art."

Does the reader recall his school days well enough to remember Plato's argument for debarring actors from his ideal republic? Was it not because, as Plato said, actors allow themselves to be swayed by many diverse emotions, alien to their own selves, and are thus weak, with no character and stability of their own? By making her shrewd psychological distinction, Miss Russell had turned Plato's objection into a virtue. I told her of what I was thinking.

"Well," she smilingly commented, "young actresses often weep real tears and feel real sorrow. But that is not art. In worthy histrionic endeavor there is seldom occasion for letting yourself go and very often occasion for holding yourself in check. I suppose that is because in portraying other people's emotions it is necessary to let your own insight and intelligence dominate and not be dominated."

Just then Miss Russell was called away to rehearse

the church scene of *Much Ado*. When she returned, I had a question all ready for her.

"What, in your opinion, constitutes the vitality of their old English comedies in which you are playing?" I asked.

"Their humanity," Miss Russell replied unhesitatingly. "But do not misunderstand me, these plays are not lacking in comic situation. Only the situations grow naturally out of the characters—*She Stoops To Conquer* is a classic of theatrical construction. G. B. Shaw, when he wrote his *Man and Superman*, only made his heroine succeed in doing precisely what Kate Hardcastle succeeds in doing with less spectacular methods and less radical phraseology."

Speaking of Shaw led us, by the natural law of association, to Ibsen. Miss Russell says quite frankly that she does not care for plays of dissatisfaction, problem plays or plays of "social" criticism. She explains that Ibsen delineates abnormal people—people that of course do exist—with unflinching truth; only who in the world wants to get interested in what is abnormal?

"I sometimes wonder," she said with a far-away look in her eyes, "whether we are really getting like that, whether the abnormal is becoming the normal. Only the other day I read of an American libid who set fire to two hotels, because, as she confessed, 'I like to see how people act then.' Miss Russell shrugged her shoulders, "How glad I am to get to Maine in the Summer and see life from the sane and healthy point of view! In New York one is often made to feel ashamed of being just decent and respectable."

"That does not fall in well with many modern theories of art," I observed.

"Perhaps it doesn't," said Miss Russell, "and yet who dares say that great art is not, after all, sane and moral and wholesome? The whole romantic theory, originating in France, that an artist is first of all an artist, is false. The most important thing is to be a man. You can be a poet or a playwright afterwards."

We spoke of the curse of the star system when pushed to the absurd extremes of the American stage. Miss Russell related an experience of her own wherein because she was the star, the manager wished to omit the most important line of her play just in order that she might have the center of the stage on the fall of the curtain. Then we shook hands, and the success I wished her for the season at the Thirty-ninth Street was not perfunctory.

Through my mind, however, as I stepped out into the glare and bustle of noon-time Broadway ran her phrase, "The most important thing is to be a man." I thought of Goldsmith, of Goethe, of Sheridan and of Shakespeare. And then I realized that Miss Russell is at every performance at the Thirty-ninth Street merely pleading her case for an art that shall keep both its human dignity and its head.

H. E. STEARNS.



ERNEST LAMBERT AND GYPHY GIRLS IN "THE GYPHY,"  
At the Park Theater.





# THE FIRST NIGHTER



## "BELLA DONNA."

Adapted from the Novel of Robert Hichens by James Bernard Fagan. Empire Theater, Nov. 11, Charles Frohman, Producer.

Dr. Meyer Isaacson ..... Charles Bryant  
Hon. Nigel Armine ..... Frank Gilmore  
Mahmoud Baroudi ..... Robert Whitworth  
Dr. Hartley ..... Edward Fielding  
Sir Charles Grebe ..... William Hassen  
Ibrahim ..... A. Romaine Callender  
Hamsa ..... Claus Bogel  
Monks ..... Arthur Hurley  
Mrs. Chepstow (Bella Donna) ..... Madame Nasimova  
Mrs. Marchmont ..... Mrs. Leslie Faber  
Marie ..... Lola Lee

No one can witness this performance without owning to a strong impression, created by the story of the play rather than by the exponent of the principal character.

Mr. Fagan has admirably succeeded in compressing the voluminous story of Mr. Robert Hichens into the comprehensive scope of four acts. His first act is weak. It represents

the office of Dr. Meyer Isaacson, and Mrs. Chepstow already glorying in the devotion of Nigel Armine. The second act takes us to the Villa Androud on the Nile, where we find the amorous understanding between Bella Donna and Baroudi already an accomplished fact. Here, too, we are introduced to the wily Ibrahim and the taciturn Hamsa, "the good donkey boy."

The third act supplies some thrilling moments, with the scene laid on the deck of the

*Loulia*, anchored on the upper reaches of the Nile where Dr. Isaacson makes his re-entree. This is an act charged with a strong dramatic spirit, as it represents Nigel in the throes of his mysterious disease, the dispute between the doctor and the American empiric whom Bella Donna has enlisted in her cause, and the woman's pernicious devilry in attempting to prevent the meeting of Isaacson and Nigel.

The last act is again at the villa, with Nigel almost recovered, Isaacson's insinuations against his wife, the quarrel of the two men, her defiant confession, her sending for Baroudi, the latter's heartless abandonment of her, and the last tragic moment where she turns from the door which Isaacson closes in her face, to go out into the night alone, a pitiable outcast.

Madame Nazimova appeared in the name part. For some reason or other she does not show the bravado and high spirits with which she invested her portrayal of Hedda Gabler. What she does show, is not an English society woman, playing with great finesse and cold blood upon the sentimentality of a man of ideals, but the swarthy nature of a woman with a distinctly Oriental genius for gypsy devilment, whose methods are glaringly obvious, whose whole personality is stamped with intrigue, and who harps upon the main string of duplicity with the dolorous touch of approved melodrama. There is no variation of moods, but a dominant note of gloomy melancholy, which divorces the character completely from the pale of sympathy.

Her Bella Donna suggests with almost symbolic significance a brilliant serpent, always writhing and hissing, and poised to strike its fangs into its victim, which any man of sense would shun as a matter of precaution—nothing of the winsome, insidious graces of the born cocotte, who lures by her charms and plays the game with concealed cards. Her work, on the contrary, is lacking strongly in subtlety, the picture of a swarthy Zingarra rather than a woman nurtured in English society; this impression heightened by a bizarre choice of costumes and weird arrangement of coiffure, which only serves to remove her still farther from the physical standard of the normal type.

To me her acting is strong in melodramatic intensity and a disappointment in the refinements of seductive coquetry and the contrasts of a subtle nature. Some of her amorous scenes with Baroudi reach the limit of propriety, without essentially distinguishing the character by anything in the way of unique interest.

Baroudi is admirably played by Robert Whitworth, and Dr. Isaacson sustains an intelligent interpretation at the hands of Charles Bryant. Nigel is well represented by Frank Gilmore, and an unusually good performance is given by Romaine Callender of the wily Ibrahim. Claude Bogel, too, as Hamsa, gave a good performance.

The production is excellent. The interior of the Villa Androud presents a cozy picture; the deck of the "Loulia" is a credit to the scenic artists, and the exterior of the villa is splendidly shown by night in the last act. A weird effect is given several of the acts by the distant chants and drumming of Baroudi's Nubian boatmen. The performance exercises a weird influence and the peculiar fascination of the life history of a vice-laden woman who meets her melancholy fate with the resignation of despair.

## "NEVER SAY DIE."

Comedy in Three Acts, by W. H. Post and William Collier. Forty-eighth Street Theater, Nov. 12; Lew Fields, Producer.

A Servant ..... John Adam  
The Hon. Mrs. Stevenson ..... Emily Fitzroy  
Sir John Morenol, M. D. .... John Clulow  
Hector Walters ..... John Junior  
Violet Stevenson ..... Paula Marr  
Virgil Galesby, M. D. .... Charles Dow Clark  
Griggs ..... Grant Stewart  
Dionysius Woodbury ..... William Collier  
Verchesi ..... Nicholas Judels  
"Buster" ..... William Collier, Jr.  
La Cigale ..... Jessie Arnold  
Mr. Gibbs ..... Thomas McGrath  
Expressman ..... James Sheeran  
Maid ..... Dorothy Unger

William Collier is in a class of his own, which does not necessarily imply that he outclasses every other comedian, for in truth, his powers are limited. He has hardly any facial expression, or if he has, he subordinates it in the interest of a precalculated effect. He is the most lugubrious comedian on the American stage, but he is also the wittiest. If Collier were cast for a comedy part for which he had not carefully predigested, or in other words passed through a process of literary gestation, it would be an event worth observing. So we usually see his name associated with the authorship of the farce or comedy in which he is appearing, and generously attribute whatever of wit and verbal pyrotechnics it may contain to his twinkling inspirations.

Never Say Die provokes gales of laughter in the guise of profoundly melancholy material, for the hero when he steps into view has but three weeks to live, under the dictum of two reputable physicians. To the delineation of this character Mr. Collier brings all the facial gravity of an undertaker, and the bubbling wit of a capped and belled jester. What is important is that his wit is genuine and never forced, that it has the fluidity of inspiration and the explosive energy of dynamite.

The plot of the farce is simple, and a good many of the situations are artificial or dragged in by the hair. But the characters, if not novel, are at least effective, and sundry side incidents are in themselves amusing.

Dionysius Woodbury is a bachelor American with an incurable disease and a large fortune, who is ready to wind up his mortal career, when he discovers that his friend, Hector Walters, cannot marry Violet Stephenson because of financial difficulties. He therefore marries Violet in order to leave her his fortune. They separate at the altar. But when the girl returns to London, after a year's absence, Dionysius is more alive than ever. He has thrown physics to the dogs and done exactly what his doctors have told him not to do, with the result that he looks forward to a long life.

The farce waxes uproarious when Dionysius plans to be surprised by a detective with one La Cigale, a flame of his French cook Verchesi, in order to lay the grounds for a divorce, and the bungling sleuth surprises him *tete-a-tete* with his wife in his bachelor quarters, and again while doing the honors to Violet and her mother at a supper prepared by the cook.

In the last act he sets out to go back to New York, and is all ready to sail, when Violet appears on the scene, perfectly willing to live up to the sanctity of her connubial pledge, and cured of her sentiment for Hector. This supplies the haven of sentiment which is needful in every good farce.

A few interesting side incidents are supplied by the intimacy between Dionysius and "Buster," a little American boy in the same house, who makes his friend the custodian of his dog Herman. The

part was interestingly done by the junior Collier. Other parts well played were those of Dionysius's "man," by Grant Stewart; the cook, by Nicholas Judels; the detective, by Thomas McGrath; the mother, by Emily Fitzroy, and the doctors, by Charles Dow Clark and John Clulow. Paula Marr as Violet leaves much to be desired, lacking in vivacity and interest generally, as the exponent of the role of the heroine.

## "SHE STOOPS TO CONQUER."

A Comedy in Four Acts by Oliver Goldsmith. Produced by Annie Russell, Thirty-ninth Street Theater, Nov. 11.

Sir Charles Marlow ..... Edward Longman  
Young Marlow ..... Frank Belcher  
Hardcastle ..... Fred Fernald  
Hastings ..... John Westley  
Tony Lumpkin ..... George Giddens  
Digory ..... Littledale Power  
Roger ..... Clifford Devereux  
Dick ..... Holland Hudson  
Thomas ..... Paul Bern  
Stingo ..... Harold Meltzer  
Jeremy ..... Sidney D. Carlyle  
Slang ..... Arthur Barney  
Muggins ..... William Scott  
Twist ..... Edgar Ware  
Aminadab ..... Philip Edwards  
Servant to Young Marlow ..... Robert Murray  
Mrs. Hardcastle ..... Beatrice Herford  
Kate Hardcastle ..... Annie Russell  
Constance Neville ..... Henrietta Goodwin  
Dolly ..... Mary Murillo

History, says G. K. Chesterton, does not become really interesting until we encounter anachronisms, for they constitute the divine comradeship of the ages. This is paradox if you will, but it certainly points the truth that our attention in any past era is not won by what is different from our own age, but what is common to it. Every time *She Stoops to Conquer* is produced by as able a company as Annie Russell has brought together for a nine weeks' season at the Thirty-ninth Street, a host of ordinary citizens make the startling discovery that the eighteenth century was human after all. Change the settings and costumes, bring the conventional phraseology up to date, and behold! you have as modern a comedy as *The Mollusc* or a Maugham drawing-room trifle. Thus I shall not pretend to announce as a discovery what this excellent revival has brought home—that the enduring vitality of a stage classic lies in its true and faithful depiction of human character and motive.

As Beatrice Herford plays Mrs. Hardcastle; George Giddens, Tony Lumpkin, and Annie Russell, Kate Hardcastle the audience recognizes old friends whom it can see any day in Manhattan or the Bronx. Miss Herford is the fond, foolish mother that will be as lasting as the world. Tony Lumpkin, of the type Mr. Giddens portrays, will be with us as long as the spirit of devilry and scape-grace youthfulness. And Annie Russell limns out a kind of sensible and good-natured Kate Hardcastle that will sweeten and comfort the declining days of many old Hardcastles to come. In other words, these actors are primarily impressed with the everlasting human appeal of these characters and they impress it upon the audience skillfully and prettily. They have caught the spirit of fresh and buoyant good humor which pervades Goldsmith's comedy.

But the artificial comedy of the eighteenth century had a certain individual tang of its own apart from any universal appeal. This peculiar rhythm, this delicious artificiality, this touch of "precious" dialogue and sentiment, just a bit stilted—all this Annie Russell and her company are far from wholly successful in depicting. Her company is made up largely of English actors, and Miss Russell herself has had long experience and training on the London stage, yet they are not all that Lamb, let us say, would have expected. The tradition is too long and too rich with great names for them to hope to incorporate it into their acting all at once. We should be grateful, however, for their brave beginning.

Good taste is evident in the careful and quiet mounting of the play. Evidently Miss Russell has been untiring in her efforts to obtain furniture and decorations that faithfully represent the atmosphere of the eighteenth century.

Certainly the venture is under the patronage of many influential and wealthy people. It is rumored, too, that the enterprise is endowed. There is no need, however, of these external props to Miss Russell's undertaking. New York is too large not to possess a comfortable public for so charming and human a performance of so charming and human a comedy.



# "THE GYPSY."

Comic Opera in Two Acts, Book by Frank Pixley, Music by Gustav Lueders; Park Theater, March 12, John Cort, Producer.

Lord Stanhope ..... John D. O'Hara  
Lord Kyddlehurst ..... Ernest Lambert  
Count von Sternberg ..... John Hazzard  
Paulo ..... Francis Lieb  
Bago ..... William Sellery  
Phipps ..... Forest Winant  
Lady Alicia ..... Violet Seaton  
Lady Lucy ..... Eleanor Kent  
Agra ..... Josephine Morse  
Clytie ..... Blanche West  
Sophie ..... Anna Wilkes

The folly of being too cock-sure about things is illustrated in the case of The Gypsy at the Park Theater. Mr. Lueders, who composed the music, was recently quoted that he had never been connected with a failure. Be that as it may, he has no cause for self-congratulation this time.

When a librettist must dig up material that served Carl Maria von Weber in his Preciosa, Verdi in Il Trovatore, Wallace in Maritana and Balfe in The Bohemian Girl, he must be hard put to it for inspiration. The story of The Gypsy is a clumsy revamping of all these that have gone before, without the mitigating excuse that it has received a grain of added charm from the inspiration of Mr. Lueders's collaborator.

We have the same old gypsy camp, the mixed-up children of the bumboat woman in Pinafore, the remorseful gypsy queen and the unveiling of the long-kept secret that the handsome gypsy chief—already in love with the blue-blooded heiress—is the legitimate scion of the owner of the baronial hall which we see suggestively limned on the background.

And as for Mr. Lueders's music, while it denotes a certain musicianship in orchestral handling, and has an inalienable claim to a degree of tunefulness, it has the opposite defect of thinness and lack of color and contrast, while here and there the composer repeats himself and repeats the musical ideas of others, without so much as saying "by your leave."

Not only that, but the operetta is lacking in salient features. The incidents for the most part are as commonplace as the book. The two comedy roles of Lord Kyddlehurst and Count von Sternberg are lugged in by the hair. The first is a silly-ass Englishman, the latter a silly-ass Austrian diplomat. The only interest they inspire is as two fat roles for two clever comedians, Ernest Lambert and John Hazzard.

The cast is good. Francis Lieb sings Paulo in a pleasing light baritone, and Violet Seaton, a superior singer, does very well as the Lady Alicia. A csadras is rather well done musically and otherwise, and the usual ingenue role is well played by Anna Wilkes, who dances gracefully with Forrest Winant as her partner; but the roles have no significance.

# "WHAT AILS YOU?"

A "Calisthenic" Farce in Three Acts. By Rupert Hughes. Produced by Henry W. Savage at the Criterion Theater, Nov. 18, 1912.

Harry Cudlip ..... Stuart Robson, Jr.  
Mabelle Smythe ..... Edith Stoddard  
Bailey ..... Alonso Price  
August ..... Phil White  
Aristide ..... King Fisher  
Chauncey ..... Cyril Dawson  
The Page ..... Bernard Gorcey  
The Hat Boy ..... J. Fred Holloway  
Francis Vatel ..... Edouard Durand  
Mrs. Consuelo Sturgis ..... Roxane Lansing  
Arthur Petherbridge, Esq. .... Sidney Greenstreet  
"Pinwheel" Murphy ..... Bobby Barry  
Mrs. Myrtle Murphy ..... Luray Huntley  
Franklin Payson, Esq. .... Alan Brooks  
Judge Dominick ..... Robert Fisher  
Terence Medill ..... William Courtleigh  
Miss Barbara Langmuir ..... Desmond Kelley  
Bayard Duclos, Esq. .... Shelley Hull  
Miss Betsey Blake ..... Marguerite Skirvin  
General Tatam ..... Phil White  
Fritz Buhler ..... Bernard Gorcey  
Senator Brigham ..... J. Fred Holloway  
Oswald Swayne ..... George McGrath  
A Wayfarer ..... Phil White

So capitally amusing is the basic comic situation of What Ails You? that one is astonished Mr. Hughes doesn't employ a more complicated story to make his point. Like the musical comedy of long convention, What Ails You? lacks, in the most elementary sense of the word, plot. Aside from everybody being made quite strong and healthy—since it was a "calisthenic" farce we of course expected that—the curtain falls upon the last act of What Ails You? with all the characters of the play in precisely the same relations to one another that existed when the curtain rose for the first act. Is Matrimony A Failure? at least answered its own question and Seven Days restored an erring husband to his faithful wife. But in What Ails You? after an admirable first act of introduction to most of the characters, you only observe these same characters in the second and third acts going through quite a devilish course of sprouts. They box, punch the bag, perform on the parallel bars (how charmingly Marguerite Skirvin does the trick!), climb trees, take long walks, roll on the floor and play tag and hand-ball. Now with some of the people very

thin and others very fat and others still very shapely and piquant, it is all funny and laughable. One may have a sneaking wish that something more would happen to the characters beyond their putting on muscle (or taking it off), but of course that would be asking for a farcical masterpiece, which wouldn't be fair when everybody knows Mr. Hughes is not a genius but merely a very clever and entertaining young playwright.

If the first act of What Ails You? were not so admirable, I should have been wholly contented to have laughed without reservation at the horseplay in the gymnasium of that engaging ex-champion, Terence Medill. This first act, however, was too good in construction for one not to expect a far more dramatic and elaborate sequel than was actually witnessed.

Enter a fashionable restaurant a stylish, thin and conceited young lady of society with her prodigiously stout swain. (She steadily refuses him until he can see his own feet.) Enter immediately after the lightweight boxing champion, "Pinwheel" Murphy, Esq., with his even more prodigiously stout wife. Then bring on the scene Miss Barbara Langmuir with her amusingly tipsey swain. At the proper time let Terence Medill, manager of a physical culture sanitarium, appear; and it will make an effective curtain to have everybody vowing to take his treatment. This is all good fun, plausible, human, entertaining and quite admirably arranged by the playwright. It is a capital beginning, a capital comic situation.

And right there, so far as real playwriting goes. Mr. Hughes abruptly stops. In the second and third acts, he trades on his credit of a good beginning. We are introduced to one new character, Betsy Blake, but she in no way complicates or twists the story to a novel and unexpected conclusion. Everybody exercises, straddles horizontal bars, swings dumb-bells and the fat swain falls out of bed. It is funny and entertaining, even when you hoped for more. The first-night audience went home in high spirits.

The acting throughout is excellent. As the wife of "Pinwheel" Murphy, Luray Huntley is delicious. She refers to her days as waitress on Third Avenue with unctuous dignity. William Courtleigh is a pleasantly domineering old Irishman who runs his own sanitarium with a high hand and achieves results. Sidney Greenstreet falls out of bed with elephantine grace. Marguerite Skirvin is much prettier than a picture. Desmond Kelley acts uncommonly well. In faith, as Terence Medill would say, a most excellent cast.

# "THE RED PETTICOAT."

A Musical Comedy in Three Acts. Music by Jerome D. Kern. Book and Lyrics by Rida Johnson Young and Paul West. Produced by the Messrs. Shubert, at Daly's Theater, Nov. 13.

Sophie Brush ..... Helen Lowell  
Phyllis Oldham ..... Louise Mink  
Dora Warner ..... Grace Field  
"Sage Brush" Kate ..... Frances Kennedy  
Otto Schmalitz ..... James B. Carson  
Jack Warner ..... Joseph Phillips  
"Brick" Oldham ..... Donald MacDonald  
Red Jake ..... E. L. Fernandez  
Barney Barnes ..... Henry Norman  
Long Jim ..... Wallace Owen  
Swat Rogers ..... George Neville  
Sam Small ..... Charles MacDonald  
Big Regan ..... William Fruette

Last season there appeared at Daly's Theater a highly unsuccessful farce, called Next, which speedily succumbed to the irony of the critics and the merited indifference of the public. Rida Johnson Young wrote the piece. This year the same identical farce, with dialogue stupider, if possible, than that of the earlier play, also comes to Daly's, but now in the guise of a musical comedy. Decorated by Jerome D. Kern with tunes that are sometimes catchy when they are reminiscent, there is prospect of a moderate Broadway success for The Red Petticoat, as the farce is now called. Helen Lowell, who is pleasantly remembered for her skillful work in The Lottery Man, furnishes most of the humor of the entertainment and Grace Field, most of the feminine charm and attractiveness, excepting of course, a pretty chorus that sings with oddly weak, quavering voices and undresses most audaciously at the end of the first act.

For a musical comedy, the heroine of The Red Petticoat is a most decided novelty. She is dressed to look her homeliest; she is an old maid and a combatively amatory one; she can swear vigorously and she glories in being vulgar. Quite a contrast to the sentimental and saccharine young creature who usually languishes through the three acts of our home-made musical "shows!" Yet in spite of the applause that greeted this departure from custom, so set are we in our conventions that when Miss Lowell abandoned her spinster-like awkwardness and gaucherie to don a fetching costume and sing Since The Days of Grandmama (the best song of the play), the first-night audience became genuinely enthusiastic. More delicacy and soft charm in a play that is frankly hard and rushing would not at all mar the evening's fun.

The settings, too, are unusual. Lone River,

Nevada, would seem the last place in the world to furnish local color for a musical play, yet the producers of The Red Petticoat are undaunted in their efforts to give the public something "different." Rough, shouting miners with beards so tough that it takes the constant efforts of Helen Lowell, as the lady barber, and the plot twistings of three acts to get them shaved off—these, instead of the dandified youth we ordinarily see constitute the masculine background of the play. There is a gambling hero who almost gets lynched, and an irreverent parrot for good measure. All in all, an unconventional musical comedy which will not especially amuse or bore those who witness it.

# "C. O. D."

A Farce in Four Acts by Frederick Chapin. Produced by John Cort at the Gaiety Theater, Nov. 11, 1912.

Hiram Jones ..... Percy Pinkett  
Lemuel ..... John T. Baker  
Miss Iona ..... Eva Condon  
Miss Iwilla ..... Grace Morrissey  
Miss Isola ..... Maude Hanaford  
Elvira Jones ..... Isabel Vernon  
Mr. C. O. Darlington ..... Charles A. Murray  
Mr. C. O. Drudge ..... Sam Edwards  
Mr. C. O. Dusenberry ..... Charles Brown  
Mrs. C. O. Darlington ..... Ffolliott Page  
Mrs. C. O. Drudge ..... Clara Krall  
Mrs. C. O. Dusenberry ..... Adolyn Wesley  
Harold ..... Charles Walton  
Percy ..... Antonio M. Morenc  
Clarence ..... Vernon B. MacDonald  
Budd, the Splasher ..... George Betts  
Blinky Bink ..... Horace Cooper  
Big, the Slugger ..... William Kelly  
Deputy White ..... Arthur Blomson  
Deputy Brown ..... Henry Davis

This farce is so childishly naive that it is novel. It is a remarkable collection of true and tried expedients for awakening laughter—fifty years ago we should have been bored at the whole thing. To-day we are so surfeited with cleverness and epigrammatic brilliancy that this dull, lumpish and stupid farce of three husbands, who pretend to be widowers, and their three wives, who pretend to be widows, strikes us as funny. The humor in the play is about as elemental as the exquisite humor of watching a man slip on a banana peel. Now it has become the custom of our up-to-date farces to be polite, witty, even sometimes polished. C. O. D. is like a return to nature, a refreshing reminder of the days of banana peel appreciation. In a word, the farce is so old and so bad that on the whole one rather likes it.

Consider the absurdity and the impossibility of its fable. Three husbands, travelling alone, lose their clothes in a railroad wreck and are mistaken by farmer Jones for three escaped convicts from Sing Sing. The three daughters of farmer Jones, knowing the real names of the men, flirt outrageously with them in order to make their own three "beaus" jealous. Behold these three "beaus" enter with the three wives of the three pretended widowers. Of course the wives pretend to have lost their husbands and of course they are confronted by them when a rainstorm delays them at Jones's farm. There is a ludicrous triple bed-room scene for a third act in which the wives get into the rooms of the wrong husbands. Really, when Mr. Chapin wrote C. O. D., he must have had tris on the brain. Everything goes triple time and your guffaws and chuckles always occur in groups of three. You laugh (or weep) not once but thrice.

As for the acting truth compels one to admit that it is as absurdly bad as the play. Charles A. Murray very possibly might, in a play that gave him the right opportunity, prove an amusing comedian. He has a gait, a comic gesture and an expression of utter ineptitude which are more stock in trade than seemed to be the possession of his companions in Mr. Chapin's piece. And there was one exception to the general rule of poor histrionic endeavors—Eva Condon. She played her impossible role with a merry light-heartedness and a bantering tone that nearly made the character seem plausible. Her face was mobile and intelligent; her voice pleasant and capable of varied inflection. She made her moments of pose graceful. Her easy naturalness and charm hint a future that may find her name blazoned on the billboards. It was almost worth seeing even C. O. D. just to watch her work.

# AT OTHER HOUSES.

At the West End Theater, Monday evening, a large audience greeted the first uptown performance of Little Miss Brown, given by practically the same cast seen at the original production which opened the Forty-eighth Street Theater recently. The engagement is for a week.

Blanche Ring returned to town at the Grand Opera House, Monday evening, in her Broadway success, The Wall Street Girl, which will be the bill for the week.

At the Garden Theater John E. Kellard with an extraordinary cast appeared Monday evening in Hamlet, and on Tuesday evening Mrs. Fiske opened at the Hudson Theater in The High Road. Both productions will be reviewed in next week's issue.



# THE THEATER ORCHESTRA

"Our success is assured.  
Our coffers are full,  
Let us reduce our expenses."

Everywoman.

MANY and varied have been the opinions expressed in every shape and form as to the educational value of the theater. A small library of books and pamphlets, innumerable lectures and after-dinner speeches, and discussions informal without number.

No one, so far as I know, has ever noticed the possible effect on the amusement-going public of the theater orchestra.

Some managers have frankly essayed the elimination of this part of the evening's entertainment.

The instances have been so rare and under such conditions, that it is at least open to question whether they have been justified or not.

They do not answer the question, "Does the public want music in the theater or not?" The arguments put forward in favor of no music in a theater devoted to drama or comedy alone, are not very convincing.

Primarily, every man has a perfect right to invest his money in the fashion best suited to himself; to lavish or withhold without question. But so often have our best managers had to be sand-bagged into accepting what has afterwards proved to be a big success, and so often, alas, have they given us plays which should never have seen the footlights, that we all feel it our bounden duty to help them run their business. So we ply them with advice and suggestions. In writing this, I may be off the beaten track, but I claim to be in the fashion.

The manager says that his patrons do not care for music between the acts.

"Have they ever had any?"

Kindly bear in mind that we are speaking of New York principally and of the United States generally. Every up-to-date theater, has a lobby that is remarkable for something in the way of ornate ceiling or paneled walls. The floor is either exquisitely patterned in mosaic or luxuriously carpeted. The attendants are all in handsome uniforms, and as well trained almost as a hotel staff. The house is in some definite scheme of color, while the curtain often represents a small fortune. In a word, it is "a house beautiful."

We take our seats with that gratified sense that comes with harmonious surroundings. Then maybe, four, (yes 4) men, or at most ten, and the range lies anywhere between those figures, commence the evening's entertainment. They may be A 1 performers, but if they attempt any standard overtures, the result is painful, more so to themselves than to the audience; therefore, the rule is a popular (sic) number. We are on the whole glad to see the curtain put a stop to their efforts. After each act, they struggle manfully, but if the show is good, we forgive them; if not, they add to our irritation and to our condemnation of the whole performance.

What has all this to do with education?

The vast majority of the amusement-going public in this country are comparative strangers to good or even moderately good music; hence the vogue of ragtime. Any number of musicians can render the "shoo fly," as they term it, and often prefer it to making ineffectual attempts to play standard music without the proper instrumentation.

There is no happy medium. It is either the Metropolitan Opera House—and even if one can pay the price, the capacity of the house and the number of performances is limited—or musical comedy, which is often accumulated rag time.

The concerts, outside those of our high priced orchestras, are practically non-existent, so what we hear at our theaters, is all we get for the masses.

Now the theater manager notwithstanding, human beings love music. The exceptions are so rare, that Shakespeare wrote of him:

"The man that hath no music within himself,  
Nor is not moved with concord of sweet sounds  
Is fit for treason, stratagem and spoils."

and the Bard of Avon prophesied truly so often, that he is worth listening to intelligently. There is only one passion that does not find expression in the concord of sweet sounds, and that is anger. All the higher, finer instincts and emotions seek expression in song or through some instrument.

No race of human beings in any stage of development has yet been found that does not possess something that to them represents music.

Music, then, is part of our being and one of the best parts.

Why not recognize this primeval fact and make use of it?

It is a necessity second only to the need for food and clothing, and he who deals in the necessities of life, is always sure of his market.

Not everyone is trained to an appreciation of the classics, but there is a vast field to select from. Selections from all the lighter operas; overtures of all

kinds; waltzes that breathe the Viennese atmosphere in every measure; there is no lack of material.

It cannot be used now, because there are never enough instruments to play even the simplest of them, and often the manager will insist on "something catchy."

I know of one case where for a season the music had been a feature of the performances, the leader, invariably receiving a friendly round of applause on entering the orchestra pit.

The following season, the house was opened *without music*. Protests poured in, and after a week's delay, *few* men were engaged, and the receipts hovered perilously near the danger line. The case typifies the managerial attitude towards the orchestra.

Some day, one of them will recognize this great demand and profit by it. That day will make the exit of the pitiful inanities we are bombarded with at present. The United States will be rightfully known as a musical nation. The preference shown even now for good music is astonishing, and it is the function of the theater orchestra to cater to that preference and incidentally educate those who listen to still higher levels.

When the boys cease whistling in the streets and the girls forget to sing at play, or, when the staid business man refrains from humming at his desk, and a mother no longer croons her lullabies, then, but not until then, will the people not care for music.

WARWICK F. WILLIAMS.

## AN IDEA FROM DETROIT.

Club Organized to Encourage and Prepare Ambitious Young Opera Aspirants.

In Detroit an experiment will be tried which should be watched with much interest, and which, if successful, will have no mean bearing on young aspirants to operatic honors.

Several prominent musicians of this midwestern metropolis have organized a musical club, to be devoted, exclusively, to the study of, and training in, opera, to be called the Detroit Operatic Society.

Last season several charter members, under the name of the Northwestern Operatic Ensemble, gave the plan a tryout in that portion of the city and met with such success that the new organization embracing the entire city in its scope is the result this year. Already these members have interested a large number of advanced students and have begun preparations for the study and public presentation of "Robin Hood" in the Detroit Opera House and this season will stage at least two operas, the first to be Mascagni's *Cavalleria Rusticana*, to be given early in December.

The society does not aim at financial gain, but is rather altruistic. Greater perfection through concerted study and preparedness for a professional career is its purpose. Rehearsals for the first performance—already begun in the choir room of St. Paul's Cathedral, Detroit—will be held every Wednesday evening.

## MILDENBERG GETS \$750.

In the suit of composer Albert Mildenberg against the Metropolitan Opera House Company, a jury before Supreme Court Justice Bijur brought in a verdict in favor of the musician for \$750.

The damages claimed for the loss of the manuscript was \$25,000, and the amount of the verdict is said to be considerably less than the company offered Mr. Mildenberg as a compromise.

The manuscript of Mr. Mildenberg's opera was forwarded to Walter Damrosch, to pass upon it as the first of the judges of a prize contest. While in transit to the next judge, it was stolen from an express wagon, so Mr. Mildenberg was informed. Only part of it was recovered.

## LOUIS PERSINGER'S RECITAL.

On the afternoon of Friday, Nov. 8, Mr. Louis Persinger played his initial American recital at Aeolian Hall before an audience large enough to indicate a considerable ripple of interest in his artistry. The same has been, we believe, surely, if unostentatiously attested on his continental career and in his appearances in England.

Mr. Persinger is a violinist of a high degree of sensitization—a poet rather than a giant. He is of a slight and nervous appearance, and apparently yields the last ounce of his vitality to an acute self-surrendering concentration on his task. The result was, for the most part, a rare distilled beauty with, one must confess, an occasional sense of strain. In the opening number (the concerto by Nardini) he was ideal. But the final movement of Bruch's (G minor) concerto, which was fourth on his programme, showed a slight evidence of weariness. Both he and his audience found due relaxation in the then very poetical little pieces which followed, as number five: "Aus

dem Norden" and "Scherzo" by De Gramsi, and "Danse tzigane," by Lachas. These foolishly tempted one to remain for the usual encores, the first of which proved to be a composition of little worth played, doubtless, as a cerebrian sop to some little known and less talented composer. So one stayed no longer. S. O.

## A MERMAID PRIMA DONNA.

Brooklyn Girl, Who Was New York's First Swimming Teacher for Girls.

Mary Machat left New York, where she was the first swimming teacher for girls, for Italy during July, 1911. She is known to be musically talented and ambitious for an operatic career, as she devoted every effort to the cultivation of her voice. Indeed, in order to achieve the mark she had set for herself, she assisted her brother, who is a dentist, in his work, acquiring such knowledge of this profession that she was enabled to enter a dentist's office in Rome, and thereby earn a living while studying at a conservatory.

Miss Machat's interest in canoeing, which was a favorite pastime with her, made many friends for this sport in Italy, and with these she founded a club. This proved a great step toward success, for it brought her in touch with La Contessa Galli, devoted to music and, especially, opera. She became the young vocal student's patroness, in consequence of which Miss Machat advanced rapidly and came under the notice of Mascagni, who gave her her first chance in the leading role of *Andrea Chenier* which was produced under his direction in the Rossini theater at Pisa. After this she sang the title role in *Madame Butterfly* in Rome.

According to the critics in Rome a brilliant future is in store for Miss Machat. She is engaged to sing in *Faust*, *Don Pasquale*, *Conchita* and *Amico Fritz*. Already she is engaged for a season in St. Petersburg. Her's is a phenomenal rise for a young singer.

## FIRST CONCERT OF THE DAMROSCH SYMPHONY.

The extraordinary interest shown in the first Sunday Subscription Concert of the Symphony Society of New York, would seem to prophecy a very positive vogue for Walter Damrosch this season in his rejuvenated character of composer as well as conductor. Undoubtedly the personality of Maggie Teyte was an excellent selection for soloists on this occasion. She looked much more than merely charming, and if her singing was just a little worn in places, just a little conventional and rather English throughout, she atoned with angelic expression of a fair, upturned visage. She may be characterized, however, as an artist of intelligence—and, where intelligence and beauty unite, greater deficiencies than her own may be overlooked. Her Debussy songs, accompanied with quite surprising fluency and delicacy by Mr. Damrosch, were by far her best, and guaranteed her probable great effectiveness in her favorite operatic role of *Melisande*.

Mr. Damrosch projected the personality of his piano accompaniments into the Mother Goose suite of Maurice Ravel played by the orchestra, immediately following. The five little numbers were delicious—like snow-crystals in a bon-bon box.

An interesting phase of the occasion was the retirement of Mr. David Maunes, for so many years concert master of this orchestra, and to whom a silver urn was presented. Mr. Maunes is a violinist who will, in our belief, ably splinter a lance with the best of them. And so we await with confidence his success in a more personally, individualized line of work.

S. O.

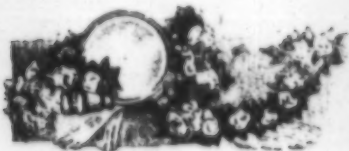
## CAST OF "STOP THIEF."

Cohan and Harris will bring their new farce, *Stop Thief*, which was produced Monday at the Empire Theater, Syracuse, to New York by the end of November. Carlyle Moore wrote it. Many who witnessed the farce when it was played for a brief season at Atlantic City last Summer pronounce it a rapidly moving and funny farce. Sam Forrest is the stage director. In the cast are: Mary Ryan, Ruth Chester, Vivian Martin, Maude P. Terrell, Frank Bacon, William Boyd, Harry Hilliard, Elmer Booth, Louise Woods, Clyde Hunnewell, Robert Cummings, A. Baby, Thomas Findlay and Edward J. Maguire.

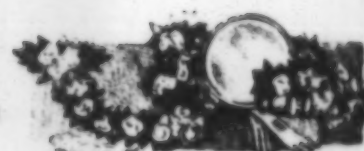
## LILLIAN LORRAINE IN VAUDEVILLE?

Following last week what is becoming an annual performance on the part of Lillian Lorraine, her retirement from the Ziegfeld Follies, many rumors arose respecting her plans for the remainder of the season. One of the most persistent was to the effect that she might go with the Fox show for the Boston engagement in the role in which Miss Stephens replaced her. But the report now is that Miss Lorraine will enter vaudeville, beginning Dec. 9, at the Colonial Theater in this city. Her act is described as including "songs, dances and startling costumes."





# THE MATINEE GIRL



"I'm going to start two crusades," said Frances Starr, untying the garish red ribbon that is Becky's idea of "swell dressing."

"To abolish the critics and expurgate musical comedies," I suggested.

"No. I never attempt the impossible," she returned. "I will turn any

energy that Becky leaves in me, against the tight skirt and the painted face. I wear tight skirts, but they are slit half way to the knee to permit me to walk as a human being. Tight skirts are spoiling the gait of women. Instead of stepping forward, they walk up and down. They don't use their feet, but their knees in walking and the effect is grotesque.

"Pretty girls, nice young things, come to my hotel for tea. In the dim room among the palms the effect is not so very bad. But when they go out into the street, you see that they are rouged more than any actress ever paints for the stage. I am against it and will do everything I can to stop it!"

Crusader Frances went back to the stage to torment Nurse Mary Lawton, who has charge of The Case of Becky.

Mabel Taliaferro displays a treasured letter from Governor-elect Sulzer, thanking her for her congratulations upon his election. It concludes with the prettiest speech he has made since his courtship days:

"You are the only actress who ever made me hide in the dark part of the box and shed tears."

Edith Taliaferro after breathlessly greeting her mother and sisters on the pier, and before she began her combat with the customs inspectors said: "I have an English joke. 'Why is a six o'clock breakfast like a pig?' Because it's twirly."

Annie Hughes asked that she might wear black in her role of lady in waiting to Her Royal Highness in "Hawthorne U. S. A."

"If it's just the same to you," she said to Mr. Cohan, "it would be a relief to my feelings. You see, when I came from England last month I brought a pair of thoroughbred dogs and intended to take up a side industry, as you do in this country, and become a dog fancier. The poor darlings both caught distemper on the ship and died in my arms a week after they landed, don't you know?"

The English comedienne had her way.

Judge William Hughes, nominated by the Democratic party for United States Senator from New



MARTIN BROWN AND JANSICI DOLLY IN "THE MERRY COUNTESS."

Jersey, said that no congratulations that poured in upon him from many dignitaries and others, including the three times and out William Jennings Bryan, pleased him more than those sent by the players of

the Paterson Stock company, and from the stage hands in the playhouses of that town.

"There's a warm area in my heart for actors and the people of the theater," said Judge Hughes. "That's because I feel I'm one of them. Fifteen years ago I was business manager of the My Wife's Friend company. We were starring William C. Andrews in the Marsden success, made famous by the late Roland Reed, who played it under its original name, Humbug."

Channing Pollock reluctantly closed his country home, "The Parsonage," at Shoreham, Long Island, and came to town a month earlier than he had intended. He complains that he was driven out of his place of peace by the insistence with which his neighbor's music box played the Pollock ballad, "I Love Love."

Marion Moseby, the pretty blonde dancer in My Best Girl, is a sister and pupil of Beverly Sitgreaves.

Mr. Frederick and Mrs. Fanny Hatton, who wrote Years of Discretion, which opened at Syracuse recently, are the only collaborators who never came to blows or wanted to bring each other's earthly careers to a sudden and painful close. The marvel grows when we recall that they are married, and have the legal right to call names and hurl china at each other.

In Frank Keenan's great high-ceilinged study that tops his cheerful bungalow home at Laurelton, Long Island, where he is neighbor to Claxton Wistach, there rests on the mantle a faded green silk garter that might be construed as incriminating evidence were it not for the reverence with which Mr. Keenan passes it among his visitors. It belonged to Edwin Booth, and is the most prized relic in his dramatic museum and picture gallery of old prints.

Hilda Keenan, Frank Keenan's sole remaining daughter on the stage—Frances having deserted for bridehood and army life in a Western garrison town—has been engaged to play a part in Edith Sessions Tupper's play, The Road to Arcady to be produced this month by the National Federation of Theater Clubs. Miss Keenan will be remembered by those who saw her father's production of The Heights, which was her last New York performance. She has since played in vaudeville with her father in Man to Man, and starred in the sketch, Sarah. While she has hitherto distinguished herself as an eccentric comedienne she will play in The Road to Arcady a smart, day-after-to-morrow society girl.

THE MATINEE GIRL.

## WAS MEANT FOR A SINGER.

(Continued from page 4.)

my mind why I have a home. I have been presented with silver, linen, chairs, pianos, and every possible gift until I was forced to buy a home.

"How did you happen to choose me for an interview?" Miss Phillips suddenly asked.

"Because your many admirers wish to hear of you through THE MIRROR. You must be a very quick study," I added.

"I am always letter perfect on Fridays. We rehearse every day but Thursday, and with two performances a day one has little time for pleasure, but I have made a rule never to study after performances. I study in the cars, while walking early in the morning and during rehearsals; but after a performance at night I rush quickly to bed and let my brain rest. Strangely I cannot remember parts or even lines two weeks after I have played them. Many times friends ask, 'What is the line that starts?' and I am as dense as if I had never portrayed the role; however, I was greatly relieved when my doctor informed me that if I tried to remember roles I would be in the insane asylum. I have had my own company with my husband, Louis Leon Hall, and have directed—an art that I have studied carefully and hope to profit in. I believe in women directors, but I am not a suffragette, and am proud to say it."

"What is your favorite role?" I asked.

"Madame X," was the prompt reply. "I love the part, and received one of the greatest compliments paid me when I appeared in the role last season. During the trial scene, when Madame X is carried off the stage and the jury adjourn, an old, gray-haired man came to me on my opening matinee, weeping and said, 'I have sat on the jury in this play and in

several other productions of the piece, but never have I cried until to-night. That compliment I cherish



MINNA PHILLIPS.

greatly. I shall do Madame X again this season. It has been promised me."

Miss Phillips requested me to see her as Beverly of Graustark the week following, but having seen the production and considering it tiresome, I told her my opinion.

"Now I am more anxious than ever to have you see it," she replied. "Many times it is the actor, not the play, that fails to please. If you see a play in New York and do not like it, see that same play in stock and observe what a stock organization can do with it."

CHAMBERLAIN BROWN.

## BENEFIT PERFORMANCE.

The big benefit performance which is being arranged by the members of the Women's Titanic Memorial Committee, with the assistance of Mr. Daniel Frohman, is scheduled for Dec. 6, at the Century Theater. Miss Alice Fischer is acting as assistant manager.

The programme is to be varied and decidedly attractive. Geo. M. Cohan is preparing a musical novelty for the occasion, and new one-act plays are being made ready by other leading actors.

The pageant, The Spirit of the Sea, which closes the performance, will have more than one hundred persons in the cast. Miss Edith Wynne Mathison, Miss Julie Opp and Miss Ruth St. Denis, who are taking the leading dramatic roles, are rehearsing. M. Chalf, the ballet master, who was the first to introduce Russian dancing at the Metropolitan Opera House, will direct the special ballet. Mr. and Mrs. John W. Alexander are arranging the colors and costumes.

Among the donations received was a check for \$1,000 from Mrs. Andrew Carnegie. Chicago women interested in the memorial will give a luncheon Nov. 16, the proceeds to be turned to the committee.

## PERSONAL

**WILKE.**—Hubert Wilke is earning laurels on every hand by his performance in *The Typhoon* with Walker Whiteside. Every western paper is singing his praises. "It was a distinguished performance, this of the artist," says F. F. White in the *Denver Post*, "one that far transcended respectable utility. I could scarcely believe my eyes, however, when I read the name of the player on the pro-



HUBERT WILKE.

Scoring with Walker Whiteside in "The Typhoon."

gramme. It was Hubert Wilke, the old-time baritone, who came to this country twenty-five or thirty years ago in *The Retcher*, an opera that had quite a vogue. Wilke in those days couldn't speak a word of English, but he grew to be a famous light opera favorite. Last night he was as fresh and youthful as any actor on the boards, and his performance was opulent of vitality and charm. His satirical tribute to his lost sweetheart and to woman was finely and passionately given," etc.

**BERNHARDT.**—Madame Sarah Bernhardt recently witnessed a performance of *Zaza*, at the Queen's Theater in London, at the very moment of the death of Pierre Berton, one of the authors of the play. Mr. Berton was for many years Madame Bernhardt's leading man.

**CHAPIN.**—Alice Chapin, who left America a good many years ago and has been playing in London ever since, is one of the company which will present *Hindle Wakes* in New York next month. She will bring over several plays of which she wishes to dispose.

**TEMPEST.**—Marie Tempest will appear in this country next September in *Art and Opportunity*.

## COHAN AND HARRIS MAY PURCHASE TEAM.

There is a possibility of another attraction being added to the long line controlled by the Cohan and Harris Company, inasmuch as they have made a bid for the franchise on the Philadelphia Baseball team. It is stated on authority that the firm stand a good chance of purchasing this team, as they are willing to pay spot cash for the investment.

## LADY NEVILL WRITING PLAY.

A cablegram from London says: "Lady Dorothy Nevill, as a variation on the writing of delightful reminiscences, is now engaged on a play, the scene of which is laid in early Victorian days. Lady Dorothy is one of the few grand dames still remaining who have a vivid recollection of the time when Queen Victoria was young."

## REEVES-SMITH HAS NEW PLAY.

Mrs. Reeves-Smith has obtained from Frank Curzon the rights of *The Dust of Egypt*, a comedy by Alan Campbell, which was produced by Gerald Du Maurier at Wyndham's Theater, London, last Spring.

## MME. SIMONE'S APPEARANCE POSTPONED.

Madame Simone's appearance in *The Paper Chase* has been postponed. The piece was to have been produced at Wallack's, where *Our Wives*, now playing, was to have given way and gone to a house further uptown. An unexpected change, however, may result in that comedy remaining at Wallack's indefinitely.

## EVENTS ON THE FOREIGN STAGE.

In Paris they have been presenting *The Great Name*, which was seen in Chicago and at the Lyric, New York, last season, with Henry Kolker in the leading part; but with material changes. The part of the composer who lends his name to a struggling genius who marries his sweetheart in order to give him an opening for recognition, was supposed to be Franz Lehar. Pierre Veber, who adapted the comedy from the German, has represented him to be Rossini the composer of *William Tell*. The piece appears to have proved a hit at the Theatre des Arts, and is played admirably by Mlle. Thomsen, Mlle. Denyse Mussag, Mlle. Madeleine Dereval and by Rouyer and Janvier.

Hortense Schneider, who was a queen of the stage under the Second Empire, and the creator of most of Offenbach's operas bouffe, was paid only \$1,200 a year at the Palais Royal, and was surprised at her own audacity in asking \$400 a month from Offenbach to create his *Belle Helene*. And she was a female Croesus in comparison with artists like Menier, with \$4 a night for his immortal *Courrier de Lyon*, and Glatigny, author and actor, who in 1858 was glad of a dollar an evening in *Les Deux Aveugles*.

Even Frederick Lemaitre, in the zenith of his fame, never received more than \$40 a night, and fifty years later we find Coquelin with \$1,300 each time he played *Cyrano*, and Mme. Bernhardt with \$1,000 for the *Aiglon*.

The Slavs in Paris are objecting strenuously to the travesty on the Balkan soldiers who figure in Oscar Straus's operetta, *The Chocolate Soldier*. The plot is laid in the Balkans and the military officers play the role of buffoons; hence a protest from the Slavonic part of the audience. Oscar Straus and Pierre Veber, the joint authors of the libretto, are straining their nerves to satisfy the public and the management during the next twenty-four hours. They promise to transform Europe's map; the Bulgarians and Servians to become Persians and Liberians, with a diplomatic censor in surveillance.

Herr Von Jagow, Berlin's Chief of Police, has notified theater managers that his attention has been directed to the fact that there is often a discrepancy between the time that performances end and the advertised time; in future it is ordained that the times must synchronize as nearly as possible in order that public annoyance may be minimized.

An exceedingly frisky little two-act operetta, *L'Initiatrice*, by Robert Dieudonné and Uguès Delorme and score by Charles Cuvillier, brought out at Mayol's Music Hall, is replete with catching air and captivating music. The action passes in ancient Athens and furnishes the occasion for the debut in operetta of Mayol, the inimitable music hall singer. This lively little performance, combining the sparkling wit and philosophic irony of modern Paris and of ancient Athens, is one of the most brilliant theatrical efforts of the season, and is keenly relished by Americans who happen to be in Paris.

A cable dispatch announces that New York will soon have an opportunity of seeing the son and heir of a British peer in musical comedy. Viscount Dangan, eldest son of Lord Cowley, who worked for a short time as a scene painter and is now in the chorus at the Gaiety Theater, in *The Sunshine Girl*, has extracted a promise from George Edwardes of a small part in the next new English company to visit America. Lord Dangan is known as the "Waltzing Viscount" just as the Earl of Yarmouth is nicknamed the "Dancing Earl." Lord Dangan is, however, by far the better dancer of the two. He is in great demand among the Gaiety girls as a partner at the theatrical charity balls, which the chorus always attends in large numbers. Mr. Edwardes recently raised Lord Dangan's princely salary from \$10 a week to \$12. The young man takes his profession very seriously and has enough talent to take a musical comedy part, although his singing powers are not great. On the programme he is known as Arthur Wellesley.

## GOSSIP.

Helen Beaumont is now playing *Hannah* in *Little Women* at the Playhouse in place of Lillian Dix, who sprained her ankle. Miss Beaumont played with the Northampton, Mass., stock during their opening weeks.

Geo. Bernard Shaw was hauled over the coals at a recent meeting of the Century Theater Club, when some two hundred ladies, members of the organization were present. The charge against G. B. S. was that of veiled insult to the sex in *Fanny's First Play*.

Two small Japanese children are under the care of the Federal authorities in Chicago, upon their own complaint, charging an acrobatic troupe with buying them from their parents in Japan, and bringing them to this country to use as acrobats. An investigation is being made.

## PROMINENT CRITICS

Harry L. Knapp is the dean of dramatic writers in Philadelphia, he having served in the capacity of Dramatic Editor of the *Philadelphia Inquirer* continuously for nineteen years. When he took his present position on the *Inquirer* he had just come into town from a disastrous tour with a comic opera company, of which he was the stage manager. His knowledge of life before and behind the footlights led the *In-*



H. L. KNAPP.

Dramatic Critic of the Philadelphia Inquirer.

quirer to engage him. He started his theatrical career in amateur theatricals, doing all kinds of "stunts," and then traveled with minstrels and comic opera organizations. His voice when younger was a clear soprano, which gave him unusual opportunities. Although the glitter of the footlights has several times caused him to hanker for the old life over, he has now settled down to home environments. He owns a little place nine miles from the city and has become something of a poultry expert.

## "THE LILY OF POVERTY FLAT."

Drama by Marion Russell from the Poem "Her Letter" by Brete Harte. Produced at the Metropolis Theater, Nov. 11, by the Cecil Spooner Stock Company.

Joe Deemly .....	Rowden Hall
Truthful James .....	Howard Lang
The Gambler .....	Frederic Clayton
Jacob Lotski .....	Hal Clarendon
The Sheriff .....	James J. Planagan
Folly .....	J. W. Catterlin
Pedro Sanchez .....	Kenneth Clarendon
Count Reggie .....	Adrian Ferrin
Alexis .....	Frank Mason
Harry .....	Gus Bloom
John .....	Edward Daly
Lillian Folinsbee .....	Cecil Spooner
Sadie Lotski .....	Marquita Dwight
Net, Lily's Mother .....	Betta Villers
Lady Goby .....	Ricca Scott
Wong .....	Violet Holliday

It has been stated on very good authority that the day of the melodrama is past, and that the audiences would no longer have the pleasure, if we may use that word, of seeing such shows as *Convict 999*, *Nellie the Beautiful Cloak Model*, etc. The blame for this is placed on the growing popularity of the photoplays, which are able to cope with those situations better even than the legitimate stage.

That this statement is not entirely true is proved by this new production given by the Spooner stock players at the Metropolis. There is not the least doubt in the world that this "blood and thunder" is nothing but a resurrection of several of the older plays, principally among these being *The Virginian* and *The Girl of the Golden West*. Not that they are guilty of plagiarism, but the motives of certain scenes are identical with those of these two well-known plays. The action of the play is laid in California and Paris, and the scenery is very good.

The play itself is founded on that celebrated poem by Bret Harte, "Her Letter," but the strength of the play does not hold with the appeal in the poem and is likely to leave rather an unpleasant impression on the mind of those that imagine they will see something to equal it in beauty.







# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## TIME TO CONSIDER.

The man or woman in the theatrical profession who has failed to take observation of the fact that changes are impending, is a victim of self-delusion.

The profession has cause to sit up and take notice. Times have changed, and continue to change day by day and month by month. There is generally believed to be too much theater building. There is a notable improvement in the class of moving pictures. A good many established stars are acting before the screen, and other influences are at work affecting the stage and increasing popular indifference to the acted drama.

American actors complain of the growing influx of English actors, who are taking the bread out of their mouths. Hundreds of stock companies are presenting drama in attractive form all over the country, and hundreds of unemployed actors are walking the streets of New York in search of engagements which are not to be had.

One of the inevitable consequences of the generally disturbed condition of affairs will be a reduction of salaries. And the sooner American actors accept this result the better for them. Daily THE MIRROR hears of reputable players bemoaning their rejection of engagements because the proffered salary did "not reach their figure." This figure probably put a fictitious value on their work. They made a chance success, and up went their rating.

It was well while it lasted. The following year, or the year after, they were without an engagement. Many of them have been without an engagement for years, and are passing into the limbo of forgotten notables. Others are taking their places. English actors by the score are coming over to work for salaries which their American confreres regard beneath their dignity.

The managers are not wholly to blame. The cost of productions increases from season to season. There are only so many playgoers, and they are now dividing their patronage among sixty theaters where they formerly had the choice of half that number. Few managers are realizing a cent on their investments. The majority are losers. They are compelled to trim their expenses to conform to prevailing conditions, and salaries must come down as a result.

Salaries have long borne a disproportionate relation to the value of the services rendered. They have been a cause of numerous failures by increasing the cost of productions, and a normal basis must be established ere long that will

result in better things for the actor as well as the manager.

## A COPYRIGHT DECISION.

An interesting copyright question was recently decided by Judge HAZEL, of the Federal District Court of New York, when he refused to hold that HENRY L. MASON'S "Opera Stories," in which appeared a non-dramatic version of the copyrighted operas Germania and Iris, was a violation of the copyright owned by G. RICORDI & SONS. Judge COXE had already denied an application for a temporary injunction.

Judge HAZEL said that though the copyright act gave the complainant the broad right exclusively to translate his copyrighted work or "to make any other version thereof," to sum up a libretto by outlining its plot and relating its incidents in the fewest possible words did not constitute such a violation of the act as Congress contemplated.

"A literal definition of the words 'make any other version thereof,' said the Judge, 'would not only include the defendant's publication, but also newspaper publications after performance of reviews or criticisms, even when written by reporters invited by the owner of the play to witness the production. The production of abridgements or reviews of the play or opera having been permitted in newspapers, it makes no difference that another without dialogue or stage directions embodies practically the same information in a salable booklet."

The court pointed out that it appeared that the author of "Opera Stories" apparently derived his information as to Germania from a newspaper and of Iris from a German publication.

## ARTHUR WARREN RETIRES.

Well-Known Critic Will Give Up Journalism and Go to Europe.

Arthur Warren has resigned his position as dramatic critic of the New York Tribune. The resignation will take effect in December, when Mr. Warren will sail for Europe in connection with business interests with which he is associated. Asked if his relations with the Tribune had been pleasant, Mr. Warren replied:

"Entirely pleasant. No friction of any kind. I have had a free hand, and have been treated with liberality and consideration. But I am withdrawing from the field of dramatic criticism, and, I hope, from active journalism, outside of which I have had, for many years, other interests to which, for the future, I wish to give my attention."

Mr. Warren succeeded William Winter as critic of the Tribune and has filled the place with signal ability for a matter of three years. At this writing no successor of Mr. Warren has been named by the management of the paper.

## ON THE RIALTO

From the offices of Messrs. Liebler and Company, I have received the following letter:

In the column signed by The Usher in THE DRAMATIC MIRROR of Oct. 23, there appears a criticism of the manner in which three words are pronounced during the performance of "The Daughter of Heaven." These words are "dynasty," "enervate" and "implacable."

In adopting a policy for the performance at the Century Theater, we determined to make Murray our court of last resort in matters of pronunciation. This was done after consultation with a number of so-called "authorities."

Murray gives two pronunciations for the word "dynasty," favoring that which we use in the play, i. e., "dinsty." The word "enervate" does not occur in the play, although in one sentence the word "enervating" is used. "Enervate" is not pronounced as The Usher says it should be, excepting in the rare case when it is used as an adjective, as, for example, "His will is enervate."

As for the word "implacable," The Usher must have mistaken the pronunciation given in the play. Mr. Bergman, who uses the word, declares that it would be impossible for him to speak the word in the manner in which The Usher credits him with having pronounced it. The word always has been pronounced correctly in the play.

The Murray dictionary is a high authority, but it is an English authority, and against Murray I offer the Century, Standard and Webster dictionaries, which give preference to the pronunciations indicated in this column. If we had no authoritative dictionaries of our own and no great literature and parliamentary and platform orators of world-wide renown, I should join in giving my allegiance to an English authority. But I cannot forget that Webster blazed the path of all modern English-speaking lexicographers, and that we have no cause to blush for our researches into the science of language. If we follow Murray in isolated cases, we should follow him in all, and declare our own speech a dialect and our own standards obsolete.

American play producers have truly no need of appealing to an English authority and ignoring their own.

The First Nighter in THE MIRROR a few weeks ago mentioned how Miss Bradley, in coming before the curtain on the opening performance of her play, The Governor's Lady, commissioned the leading man to announce that only the idea of the play was hers, assigning the credit for all else to Mr. Belasco. This prompts the Rochester Post-Express to say:

It is a common notion that producers do a great deal for plays, but it is an unusual thing for an author to make such a statement as this one did. Perhaps the producer does a great deal to make the play a success; he gives it its tangible form and the benefit of his experience as regards the things that he thinks may be wisely omitted or inserted. The publisher of a book gives a volume its form for the public, and for his own benefit and the author's makes use of his experience in advising changes. But for this no author would be likely to announce that the idea of a book was his, the rest of the work his publisher's. As one sees play after play a remarkable likeness in the manner in which certain situations are treated manifests itself, and one comes to suspect that these points are treated conventionally because it is the managerial idea that the public likes them that way. It can hardly be that a playwright with any sense at all would not strive to avoid doing a thing in just the way that numberless predecessors had done it; so one concludes, perhaps unjustly, that these samenesses may be due to managerial ideas of the public taste. It seems a bad thing for a playwright to assign the credit of the success of her own work, even if only the skeleton is hers, to some one else; it seems to set a bad precedent. And surely as it is the playwright who looms small enough in comparison with manager and actor,

Defying every precedent in grand opera, an operatic star of the first magnitude, an American, who has never been heard in this country, but whose face and voice are known and received with acclaim in the capitals of Europe, will enter vaudeville. This singer, famous in Europe, although an American, is barred from appearing in opera in this country by an insignificant salary offered her, because she is an American—an offer one-third less than that received by foreign-born artists, with voices not as good. She realizes that by going into vaudeville, it will involve her in a fight with the opera combine, which, if unsuccessful,

will ruin her career, not alone in this country, but abroad. But, on the other hand, if she wins the public, her triumph will emancipate every famous operatic artist, not alone in America, but all over the world.

It is a well-known fact that if a grand opera star goes into vaudeville, she loses caste in grand opera, although she will earn three times more money than in her present narrow sphere.

Caruso's earnings at the Metropolitan Opera House would fade into insignificance compared with what he could get in vaudeville. It was only recently that Sembrich is said to have refused an offer of \$3,500 a week, for forty weeks, to appear in vaudeville. Both these artists realize that if they go into vaudeville they could never return to opera.

On Monday afternoon, November 25, "Madame —?"—for thus she will be styled—will make her debut in vaudeville, at Proctor's Fifth Avenue Theater, for a week's engagement. If, at the end of the week she decides that vaudeville audiences are not interested in operatic soloists, she will slip back to Europe as quietly as she slipped into this country.

In order to perfectly conceal her identity, "Madame —?" will be seen in mask.

A correspondent of the Herald suggests a plan of making theater patrons happy, which might be profitably considered by managers looking for new expedients. His suggestion is that \$2 theaters give a one-night performance every week at \$1.50 for the best seats. Then they can compare the receipts and personnel of this night with the most popular \$2 night, and then decide at which price their theatrical wares will bring them in the best returns. All seats to be sold at the box office only.

Another submits a plan proposed by Albert Wolff, the great French critic, who held that theater tickets should follow the great law of supply and demand, like any other commodity, and that the price of a ticket should vary in response to the success of a play.

A manager could, for instance, get \$10 a seat for a first night, then \$5 a seat for the first week, perhaps two; then \$3, then \$2, and when his play no longer is on a paying basis let him withdraw it.

At Wyandanch, L. I., just sixty minutes from Broadway, and adjacent to Babylon and Brightwaters, the Wheatley Heights Estates is building up a pretty little town that promises to be largely owned and inhabited by theatrical people. During the past few days, Lowell Sherman, leading man of the New Orpheum Theater, Jersey City, and Signor Barilla, of the Metropolitan Opera company, each purchased twenty lots there and arranged for the construction of several ornate dwellings. Other recent buyers in this section include James McIntyre, of McIntyre and Heath, McWaters and Tyson, Harry Rouclere, John M. Hickey, Dan Collier, Will R. Wilson, of the New York Times; E. J. Ratcliffe and Eleanor L'Etelle, of David Belasco's Drums of Oude company; Rex Beach, the novelist; Herbert Hall Winslow and Roy McCardell, the author of the famous "Jarr Family" stories.

That Chicago takes a deep and abiding interest in drama seems proved by the fact that operas and dramas are favorites with the patrons of the Chicago public library.

"There were \$5,170 more books drawn from the library and its branches during October than in October, 1911," said the librarian in a report. "Of this number the branch reading-rooms had the greater number with 111,581; 55,649 books were drawn from the main library and 75,359 at stations where books are taken as called for. Operas and dramas led in the percentage of increase, with juvenile books a close third."

What kind of eyes are Oregon eyes? (Ina Claire's, according to an interviewer in the Portland Oregonian).

The Irishman pronounced it O'Reagan and said that the State was named after his clan. Therefore they must be Irish eyes.



# THE CALLBOY

## A PENNSYLVANIA THOUGHT.

There were several entertainments in Boston. Which the natives most promptly did feast on? But it seemed that the show Which went best, don't you know? Was the one where the girls had the least on.

"It was my privilege," says Douglas Fairbanks, who is appearing in Hawthorne of the U. S. A., at the Astor, "to be presented to the late Joseph Jefferson a short time after I had made my stage debut, and in the course of a most delightful visit, Mr. Jefferson gave me some advice that has been invaluable to me. Among other things, he told me never to allow a stage manager to cast me for the role of a 'villain.' To emphasize this advice, Mr. Jefferson related a story:

"I once knew a fine young actor," said Mr. Jefferson, "who delighted in playing 'heavies.' He was afterward a successful star, but that is another story. He was engaged to be married to a young lady who lived in Maine. Accompanied by her father and mother, the girl came to New York to purchase her trousseau, and one night occupied a box to see her intended act, in a melodrama that was just then a big Broadway success. She had never seen her future lord and master on the stage. Probably that was why she loved him. To make a long story short, the young actor put his whole soul into his work that night. He out-villained any stage scamp that ever got hissed by an enthusiastic audience and, after the performance, hastened to a cafe where he was to meet his father and the girl. They did not put in an appearance, but a messenger boy with a note did, and this is what she wrote:

"DEAR HUSBAND:—I will not meet you this evening or any other evening. After seeing you play to-night I am convinced that you gave me a glimpse of your inner self and I am satisfied that a man who could plot the downfall of a girl as you did could never treat his own wife decently, therefore I refuse to entrust my happiness to you."

"That ended the young villain's romance, and he afterward married the leading lady whom he had been persecuting for more than three hundred performances."

And then there is Augustin MacHugh, whom the writer remembers when he was an extra man in Checkers. Just to show how things do come out, it appears that even then he had a play idea in mind, that he had been talking to Cohan and Harris, and that the scenario that the enthusiastic author outlined sounded so good that this firm concluded to take a chance on the device being as good as he said.

The rest of the story is now theatrical history. Cohan and Harris read it and two days later put it in rehearsal. The same day Augustin MacHugh resigned as a member of the Keith and Proctor Stock company. The management of that organization did not want him to do this. In fact, they hinted that if he knew which side his bread was buttered on he would remain with them and continue to drag down his little \$40 per week, until the public had had a chance to tell him whether his play was any good. However, to express it in the MacHugh vernacular, "I had a hunch—a hunch that would not be denied and I played it."

Six weeks later, after The Gladwin Collection had been produced out of town under title of Office 666, it was sent to New York and the Gaiety Theater. The exact date of its production in Gotham was Monday, January 29, 1912. The next morning Augustin MacHugh found that his hunch had won.

## THE OLDEST VAUDEVILLE ACTOR.

McIntyre and Heath are said to be the oldest vaudeville actors in America still appearing on the stage. In order to determine the question of priority, THE MIRROR solicits information from any source whatever in relation to the oldest living vaudeville actor still performing, and hopes that any such who believes that he antedates the well-known minstrel team above named will communicate with the editor of THE MIRROR without delay.

## "CARNIVAL" IN TORONTO.

Grace George Seen There in Dramatization of Compton Mackenzie's Novel.

TORONTO, CANADA (Special).—Grace George began her season in Carnival at Toronto last Monday night, under the direction of William A. Brady. Compton Mackenzie, the author of the novel, as well as the drama, founded upon its principal incidents, played the role of Maurice Avery. Mr. Mackenzie is a trained actor, who comes by his talent naturally, his father, Edward Compton, having been one of the most noted leading men in England, and also having established a high reputation here as principal support to the late Adelaide Nielson. Mr. Mackenzie's brother, Frank Compton impersonated Bonnie Walker, the character that was written around him in the published book. John Glendinning was seen in the role of Zachary Trewheila.

Others in Miss George's supporting company, which consists of some sixty persons in all, are Donald MacLaren, Gerrard Freeman, F. Owen Baxter, William Ricciardi, Harry Neville, Byron Williams, Philip Thompson, Louise Rial, Clarice Lawrence, Elsie Martin, Christine Raynor, Maude Leslie, Margaret Field, Florence Vincent, Georgette Leland and Estelle Leon.

A complete corps de ballet was carried, executing a dance invented and directed by M. Augustus, now of the Winter Garden. Eight of the best dancers in the present company were brought from the Alhambra, London, for this purpose, and appeared at that establishment in the ballet which is now reproduced. The first scene of Mr. Mackenzie's drama is laid behind the scenes of The Orient Theater of Varieties, London, under which name the real Alhambra is but lightly disguised. Jennie Pearl, the leading character in the story, is a member of the ballet, and Miss George makes her first entrance dressed to dance with the other girls. This scene is said to be remarkably realistic and effective. Other settings represent the studio of Maurice and the farmhouse at Bochyn, the home of Trewheila, in Cornwall.

The play is divided into two parts and five episodes. Under the author's supervision it has been staged by Bertram Harrison. The costumes were designed by Melville Ellis and made by Mme. Ripley. The scenery was built by Burt Tucman and painted by H. Robert Law. The production is much the largest of any in which Miss George has participated during her career as a star.

## ZANGWILL'S LATEST PLAY.

The British Censor Regards It Too Blasphemous for Production.

Israel Zangwill's new drama, The Next Religion, is prohibited by the censor and will not be performed in England. The prohibition rests mainly on the line "The God who sends tuberculosis even through the communion service," and is held blasphemous by the censor.

Rabbi Dr. Philipson, of this city, in discussing the play, says in part: "The chief character of the play, the Rev. Stephen Trams, is presented as rebelling against the dogmas and rites of the church in which he is serving. After severing his connection with the church he writes his book, 'The Next Religion,' whose prophet he would be. He denounces the creeds as formulated in the thirty-nine articles; he preaches the doctrine of the rise of man rather than his fall; he declares that the next religion will not 'petrify itself by a paid pious priesthood' for him God is a god of law; he accepts the revelation of science and declares that the Holy Ghost is within each and every individual. He rejects the belief in personal immortality and holds that men live on in their children and their works; this is the only immortality."

"Zangwill has attempted to present in dramatic form the great struggle now proceeding between traditionalism and modernism in the ecclesiastical world. The subject is too big to be compressed within the limits of a play. This drama is more for the closet than the stage. Zangwill has written a religious dissertation rather than a story of the theater."

## FAMOUS COLLECTION TO BE SOLD.

Augustin Daly's Portraits of Celebrated Actors Go Under the Hammer.

Augustin Daly's famous collection of portraits of celebrated actors, including those of David Garrick, Peg Woffington, Nell Gwynn, Edwin Booth, Forrest, Salvini, Ada Rehan, Fanny Davenport, Adelaide Nielson, Lotta and many others, is on exhibition at the Anderson Galleries, Madison Avenue and Portlieff Street, and will be sold at auction, beginning Nov. 27.

The Garrick portrait is said to be by Sir Joshua Reynolds, that of Peg Woffington is a reputed Sir Peter Leve. Peg Woffington is a Jackson, and there is one of Susanna Maria Cibber by Thomas Hudson.

There are other portraits of famous American actors in character; also life-sized pastels of Sir Henry Irving and Miss Ellen Terry, and one of Kleanora Duse. Some interesting old playbills of plays headed by Garrick, Mrs. Pritchard, John Philip Kemble and Mrs. Siddons are among the offerings.

## "DAUGHTER OF HEAVEN."

Probably Will Stay at the Century for the Season—Special Chinese Night Soon.

The recent reduction in prices at the Century Theater was a wise move, for the Chinese spectacle play is filling the big house regularly. It is plain that The Liebler Company confidently expects the Pierre Loti and Judith (Judith drama) to run there for the season. A recent formal announcement from the company runs:

"For the convenience of out-of-town patrons, The Liebler company has established a mail order department at the Century Theater, through which seats for The Daughter of Heaven may be secured four months in advance, including the performance on Thanksgiving Day, Christmas, New Year's Eve and Day, Lincoln's and Washington's birthdays. In addition, branch box-offices have been opened in Brooklyn, Newark, Providence, Boston, Philadelphia and Chicago."

Preparations are being made for a special Chinese night at the Century, when those to be taken behind the scenes will include: The Chinese Ambassador, Dr. Chin Tao Chen, former Minister of Finance of China; Liang Luen-fang, Consul-General, and many other men and women intimately associated with China.

## WILL CENSOR PLAYS.

Catholics Organize to Purify the Stage by a National Organization.

Cardinal Farley is expected shortly to announce his selections for the National Committee to direct the organization of a National Catholic Theater.

The organizers will seek to establish a far-reaching censorship over all plays produced in the United States, and hope soon to be in a position to better the American stage. Eliza O. B. Lummis, of No. 324 West 103d Street, New York city, is a leader in the idea.

In 1904 Pope Pius X. placed his personal indorsement on the movement, but the plan then met with much opposition.

Believers in the success of the project have worked quietly since 1904, enlisting the aid of many prominent clergymen and laymen.

Among those who believe in the plan and are willing to further it by their personal effort are Cardinal Gibbons, Cardinal O'Connor, of Boston; Archbishop Riordan of San Francisco, and the bishops of Newark, Sioux City, Richmond, Va., and Bismarck, N. D.

In an announcement, Miss Lummis said: "The active co-operation of the cardinals, archbishops and bishops with the laity of their respective dioceses is asked in this concentrated effort to bring all classes, irrespective of their creed, into a national union for the eradication of immoral plays from the American stage."

The official plan calls for a national committee which shall invite the formation in every city in the country of a Catholic civic committee, under the supervision of its bishop. The civic committee in each city will form sub-committees for each parish. While the national committee will pass on the big New York successes, it will be the sub-committee which enforces the rulings of the national body.

## ECHO OF TITANIC DISASTER.

Vaudeville Actor's Graphic Account of His Experience on the Lost Ship.

LOS ANGELES (Special).—Edward Dorking, now playing in one of Los Angeles's vaudeville houses, is one of the survivors of the ill-fated Titanic, who has a graphic and enlightening story to tell of that tragic event from behind the footlights. That which he, however, tells when not on the stage, is not less interesting, for according to his account, a sentimental tradition will have to be revised.

Mr. Dorking, one of the last to jump from the ship into the sea, implies that the playing of "God Save the King" by the band up to the final plunge of the fated vessel to be a myth.

According to his statement, he and young Widener, of Philadelphia, who was among the lost, jumped from the stern of the ship about the same time, when this was standing high out of the water, and just as she reached the perpendicular position, before the final plunge.

He says that the drowning people in the marrow-chilling water were so thick that swimming was possible under the greatest difficulties only. Managing to reach a safe distance from where he saw the ship's stern rise for the final plunge, to the two-mile depths below, the sight of the screaming, struggling, helpless mass of humanity was horrible to behold and beyond the possibility of description. Contact with one of them meant a death-like grip, and he had to keep kicking and fighting them off to save himself from being dragged under. Finally his hand touched a life-boat and he felt himself pulled aboard at the very moment when everything became clouded to him. From this he was transferred to the Curdewing does not find stage work very much to his liking, "but it is the quickest way I can repay the money I owe mother, which went down with the Titanic," he says.

Edwin Thanhouser and family will sail for Europe at the end of the month. They will tour the Continent by auto and take up their residence abroad for about a year.

## EDITOR'S LETTER BOX

(No replies by mail. No attention paid to anonymous inquiries, or irrelevant queries. No articles addressed furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

X. X. X., Geneva, Ohio.—Address Marie Bonfanti, 1558 Broadway, New York. We have no address of a dancing teacher in Chicago. Your figure should be about right for two dances.

JOSEPH HUSTON, Hammond, Ind.—We do not keep criticisms from out-of-town papers, but in general the criticisms of The Garden of Allah in Chicago were favorable.

JENNIE BLACK, Westfield, Mass.—No one but Sarah Bernhardt and her manager knows the precise salary paid the French actress per week, all reports to the contrary notwithstanding.

M. A. R., Chicago.—Address the Conservatory of Music, Chicago, though we don't see how any one can learn what should be a natural gift in the first place.

A. M., New York.—Actual receipts are trade secrets. None but the parties concerned know the truth.

RITA CARLTON.—A request has been received at this office to locate Rita Carlton, last heard of in Oct., 1910, when she was with The Arcadians, by some of her relations in England. A letter addressed to this office will be forwarded to the persons inquiring.

READER, Philadelphia.—Frederick G. Lewis is an American actor, born at Oswego, N. Y. He made his first appearance on the stage in 1891; in 1897 he appeared with Daniel Frohman's Lyceum Theater Stock company. Later engagements were with The Prisoner of Zenda, My Friend from India, The Heart of Maryland, The Master Builder, Ghosts, As You Like It, in support of Henrietta Crossman. Season of 1905-6 he joined the Sothern-Marlowe organization; during the Summer of 1908 he appeared in That Little Affair at Boyd's, and in September of the same year was seen in Mater; subsequently toured with Wilton Lackaye in The Battle, was seen in On the Eve, and Know Thyself, and rejoined Sothern-Marlowe, season 1910-11.

MABEL, Detroit.—Charles King for several years appeared in vaudeville before joining Lew Fields's production of The Hen Pecks. He was also with Little Johnny Jones and The Yankee Prince. We have no data at hand giving his birthplace or first appearance on the professional stage.

H. M., Victoria, Tex.—We do not know of an opera called The Music Master.

## CAN ANYONE ANSWER THIS?

RICHMOND, Va., Oct. 24, 1912.  
Editor DRAMATIC MIRROR:  
Sir—The aged mother of Arthur Murdock, who left Richmond last October with Ralph Hers in Doctor De Luxe, is very anxious to know whether he is dead or alive. She has not heard from him since he left here. Will you please assist her by publishing this request?

Very truly yours,  
CHARLES BRIGGS,  
Academy of Music, Richmond, Va.  
Doctor De Luxe is under the management of Joseph M. Gaites, but the play is no longer on the road. The name of Arthur Murdock is not on their books, and his whereabouts is unknown.

## LIKES "THE MIRROR."

Editor DRAMATIC MIRROR:  
Sir—I have been reading your MIRROR for ever so long with much interest. It's true I'm now an invalid, but your paper keeps me in touch with the dramatic world.  
"NANETTE."

OKLAHOMA CITY, Nov. 8.  
THE MIRROR will print your contribution, "Nanette," if space permits. It publishes no drawings of stars.

## CAN'T WAIT FOR "THE MIRROR."

Editor DRAMATIC MIRROR:  
Sir—I wish to tell you how greatly we all enjoy THE MIRROR in its new form, and eleven of us girls are collecting the pictures each week of the stock actresses. Won't you publish the men also? If so, please write up Rowden Hall, Richard Gordon and Theodore Friebe. We can hardly wait for THE MIRROR each week.  
M. L.

New York City, Nov. 10, 1912.  
We assure our friends that the suggestion will be favorably considered.



# HACKETT PRODUCES THIEF PLAY

Lina Abarbanell's Hit in "Miss Princess"—Oscar Straus's Music Scores in "My Little Friend"—"Years of Discretion" in Authors' Home Town.

CHICAGO (Special).—My Little Friend, a comic opera in a prologue and two acts, was produced by F. C. Whitney at the Studebaker Nov. 11; music by Oscar Straus, book and lyrics from the smithy of the Smiths—Harry B. and Robert B. The principals in the cast were:

Count Henri Artols ..... Louis Harrison  
Fernand ..... Alfred Kauderer  
Barbasson ..... George O'Donnell  
Madame Barbasson ..... Edith Sinclair  
Claire ..... Juanita Fletcher  
Loulson ..... Gertrude Hutcheson  
Philine ..... Fern Rogers  
Saturin ..... Charles Angelo  
Monchou ..... Harry MacDonough  
Dr. La Fleur ..... A. Lionel Hogarth  
Marcel ..... Blanche Sherwood  
Pierlin ..... William Mack

Claire Barbasson, daughter of wealth, child of luxury, etc., is to wed Fernand, son of the Count Henri Artols. Of course the young people have never gone through the formality of seeing each other, and on the night of the wedding the bride is left waiting at the table. Meanwhile she has found much comfort in the love of young Dr. La Fleur, whose name may have been suggested by the Roycrofters tie he wears with his dress suit. As such things are supposed to proceed in France, the bridegroom-to-be is having a good time with his friends in his own home. From among the throng he has selected Philine and has been married to her. The parents arrive and Loulson, a model of much wit and good looks, pretends that she is the sweetheart of Fernand. The two are separated by the count, who sends his son off on a tour with Philine. In the end all the lovers find joy in each other's arms, and also in having buffaloed the old folks.

The music of Oscar Straus makes the work a refreshing and enjoyable dainty on the season's menu. Virtually all the clever lines come from Gertrude Hutcheson, whose vivacity and coquetry made them snappier than they would have been otherwise.

A four-act farce comedy, Taking Things Easy, was presented by James K. Hackett at the Illinois Nov. 10. The authors are William J. Hurlbut and Frances Whitehouse, and the following comprise the cast:

Arthur Daley ..... Cyril Scott  
Julius Gildersleeve ..... Charles Lane  
William Chandler ..... Frank Burke  
Goway ..... Fraser Coulter  
Peter ..... Fred A. Sullivan  
Amy Herrick ..... Helen Holmes  
Mrs. Fanny Fuller ..... Olive Oliver  
Mrs. Finch ..... Eva Vincent  
Miss Livingston ..... Louise Drew  
Mrs. McKee ..... Beatrice Morelle  
A Reporter ..... Daniel Jarrett, Jr.

Me jewels, O me gems, me pearls—they are gone! He took them; no, she got them; here they are; no, these are the real ones—the imitations were stolen; now, heaven help us, the real ones are gone too; he got them; no, somebody else has them; here they are; no, these are imitations! O, mercy me, the real ones have been found and sent to Tiffany! This is somewhat the way this novel farce-comedy goes. The story is one that would get a good check and an invitation to dinner from Matthew White, Jr., the *Argosy* editor. If Mr. Hackett hadn't got it, I am sure Mr. White would.

There is to be a house party in a Long Island home. On the way to the party an automobile is held up by a boy and a hundred thousand dollar "rope of pearls" snatched from the neck of the woman inside. The police are notified. The pearls, which turn out to be imitation, have been taken by the niece of the hostess. She is a girl who has been left in poverty by a father supposed to have been rich. She must live, of course, and this is the easiest way for her. The real gems have been pawned by the owner to pay the campaign expenses of a gentleman she admires and who happens not to be her husband. A scandal impends. The politician raises money somehow and redeems the pearls and turns them over to the accommodating lady. But no sooner does she get them than they are stolen from her by a handsome young fellow who is one of the guests.

After these strange happenings the plot concerns the handsome thief Daley, and the pretty thiefess Amy. Daley takes the real gems to his apartments, hides them in the phone booth. A detective searches the place. But meanwhile Amy, who is desperately in love with Daley, has assumed her disguise as a boy and slipped in by the window. She finds the gems and takes them to save her lover. The detective also investigates, the "phone box, but no gems are there. Consternation to the real thief. More complications, more surprises. At last the jewels are found in Amy's apartments. An arrest is about to be made. But then—the pearls are the imitation string. The real ones have been found on the street—Amy had dropped them. Amy, the thief, and Daley, the thief, agree to live straight for evermore, and seal the pledge with many kisses and ardent embraces.

The play is new and refreshing, but it needs a few joints rearranged, here and there, by some clever dramatic blacksmith. With some hammering and a few more rivets driven in, it should be a success.

As to the cast, Eva Vincent deserves first mention for her altogether delightful impersonation of the would-be grand-dame of

society. She gets laugh after laugh, and merits every one. Cyril Scott is as handsome and pleasing as ever, and Helen Holmes makes a most lovable sweetheart.

The operetta Miss Princess, with Lina Abarbanell in the name role, had its first presentation in a large city at the Garrick Nov. 11; book by Frank Mandel, lyrics by Will B. Johnstone, music by Alexander Johnstone. John Cort, sponsor for the new work, presents this cast:

Baron Gustav Von Vetter ..... Ben Hendricks  
Baroness Von Vetter ..... Isabel G. Francis  
Senator Caldwell ..... Charles F. Morrison  
Hypatia Caldwell ..... Clara Schroeder  
Countess Matilda Von Prussig ..... Louise Foster  
Prince Alexis ..... Henri Leon  
Frau Katriona De Creus ..... Henrietta Lee  
Lincoln T. Greery ..... John H. Pratt  
Captain Merton Raleigh ..... Robert Warwick  
Corporal Tim McGrew ..... Felix Haner  
Private Stephens ..... Donald Buchanan  
Private Ryan ..... Albert Borneman  
Princess Polonia ..... Lina Abarbanell

In Miss Princess we have the fascinatingly frisky, devilishly delightful, charmingly chic, etc., etc., Lina Abarbanell, pocket edition of Mary Garden. And as a teasing, tantalizing temptress she is even better than Miss Garden sometimes is in roles having some similarity to that which Miss Abarbanell plays. The book doesn't matter much, neither do the lyrics, when the personality of this little singing actress flashes through the scenes. Any business man, whether of the "tired" variety or not, can forget all his worries by taking a three-hour look at Miss Princess. Women profit abundantly by seeing Miss Abarbanell, for in her characterization are blended all the qualities of charm. She makes the lines seem twice as good as they are; ditto the scenes. In brief, it is she who makes Miss Princess a success.

Miss Abarbanell is fortunate in having Robert Warwick as the man to whom she loses her heart. His dignity and force, acquired in playing leads with contralto-voiced actresses of the legitimate, are an effective combination in light opera. In a role that requires some staging, he is a super-Chauncey Olcott, a sort of sublimated Donald Brian. For his songs we pardon him, for his voice and his shoulders, and his lofty bearing we are duly grateful.

The story is about a modern princess, guest of the Austrian ambassador and his wife in Washington. This daughter of royalty has been kept in a coop—no, she is not a chicken—so long that, when once released, she flutters gaily hither and thither—riding in street cars when she should be tucked away in the limousine, getting in bargain counter rushes when she should be at the White House reception, and doing other utterly human things. Now she wishes to tour "your glorious America." With her and the rest is to go her fiance Alexis, a good-looking and very pleasant prince whom she does not love. Her escort, furnished by the librettist, a discerning manager and the assistant secretary of war, is to be a U. S. cavalry officer (Mr. Warwick). Of course, could shoot his arrow at the first meeting between princess and captain, and the latter is sent to some God-forgotten post in the far Western mountains. The princess comes there with a party of friends; there is another struggle between the glooms of duty and the joys of love, with the result that the joys rout the glooms and the women in the audience sigh with deep satisfaction. The two best song numbers are "Humpty Dumpty" and "A Little Red Book and a Five Cent Bag." The latter is given with delightful effect by Felix Haney as Corporal Tim, the bugler who has been unable to escape from his wife.

The glorification of the dramatic critic occurred at Powers's Monday, when Years of Discretion, a comedy by Frederic and Fanny Locke Hutton, was produced by David Belasco. Mr. Hutton is the critic of the *Evening Post*. He resigns his place for one evening, of course, but it would be a fine thing if he remained on the job. Not every day do we have a dramatic critic's estimate of his own drama. The story reveals an interesting section of the life of a middle-aged widow who marries a middle-aged man. The former, who has lived quietly for many years, goes to New York and sheds her Boston garments and forgets her Boston primness. She marries a clubman who is accustomed to Broadway and its luxuries. The awakening comes for both. They have arrived at "years of discretion," and they know what real living should be. The simple, comfortable phases of existence appeal to them, as they must appeal to all of us when youth has gone. In the cast are Bruce McRae, Lyn Harding, Herbert Kelcey, E. M. Holland, Robert McWade, Jr., Grant Mitchell, Edna Shannon, and Alice Putnam.

Other attractions on view this week are Primrose and Dockstader, at the American Music Hall; Milestones, at the Blackstone; Donald Brian in The Siren, at the Chicago Opera House; Raymond Hitchcock and Flora Zabelle in The Red Widow, at the Grand Opera House; Ben-Hur, at the Colonial; The Winning Widows, at the Columbia; Fine Feathers, at the Cort; Mutt and Jeff, at the Crown; Coburn Players in repertoire, at the Fine Arts; vaudeville at the

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Adapted from the novel by Robert Hichens,  
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Prices 25c. to \$1.50

**THE DAUGHTER  
OF HEAVEN**

By PIERRE LOTI and JUDITH GAUTIER  
Extra Matinee Thanksgiving.

Great Northern: The Gamblers, at the Imperial; The Girl at the Gate, at the La Salle; Lily Langtry in The Test, at the Majestic; Way Down East, at McVicker's; The Country Boy, at the National; The Million, at the Olympic; Eva Tanguay, at the Palace; Bought and Paid For, at the Princess; Where the Trail Divides, at the Victoria.

LITTELL MCCLUNG.

**BULLETPROOF TAILOR CREATES STIR**  
Hippodrome Audience Experiences Thriller  
Not on the Programme.

Anthony Masinski, the tailor who was responsible for the sensation after the drop of the curtain on the last act at the Hippodrome, on the night of Friday, Nov. 15, by firing two shots at himself is, judging from the denouement, *sui generis*. Stimulating great distress after the attempt, he was lifted up, rushed to the Flower Hospital, where he was stripped for the operating table, during which proceeding both

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Author of "The Merry Widow," American  
Libretto by Glen Macdonough.  
NOTABLE CAST OF 100

**LIBERTY** 43d Street, near B'dway  
Evs., 8:15. Mats. Wed.  
and Sat. at 2:15.

KLAW & ERLANGER, Managers

Klaw & Erlanger will Present

**MILESTONES**

By Arnold Bennett and Edw. Knoblauch.  
The Greatest Comedy Success of the last  
50 years.

Playing to Crowded Houses at the Royalty  
Theater, London.

**PARK** 59th St. and Col. Circle. Phone  
3500 Col. Evs. at 8:15. Mats.  
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Wednesday Matinees, 50c. to \$1.50.

FRANK MCKEE, Manager

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**THE**

**GYPSY**

By PIXLEY and LUDERS.

**KNICKERBOCKER** B'WAY  
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Charles Frohman, Klaw & Erlanger, Props.  
Eves. 8:10. Matinees Wed. & Sat. 2:10.

Klaw & Erlanger present

A New Musical Comedy

**OH! OH! DELPHINE**

Cast and Ensemble of 100  
Book and Lyrics by C. M. S. McLellan,  
Music by Ivan Caryll, composer of  
THE PINK LADY.

**CRITERION** B'way, 46th St. Eve.  
8:15. Matinees Wed.  
and Sat. 2:15.

CHARLES FROHMAN, Manager

HENRY W. SAVAGE Offers

A Loosener of the Laughter Muscles

**What Ails You?**

A Calisthenic Farce By Rupert Hughes (2  
Cast includes: William Courtleigh, Desmond  
Kelly, Bobby Barry, Robert Fisher, Sidney  
Greenstreet, Shelly Hull and a score of others.

**WALLACK'S** Broadway & 30th St.  
Evs. 8:20; Mats. Wed.  
and Sat. 2:20

Popular Wednesday Matinee, 50c. to \$1.50.  
Joseph M. Gaites Presents a New Comedy of Sex

**"Our Wives"**

With HENRY KOLKER  
Monday, November 25th—  
Mme. Simone in The Paper Chase

bullets fell to the floor from his clothes.  
It may be recalled that several tailors  
became famous, during late years, as in-  
ventors of bulletproof coats. Perhaps Ma-  
sinski is another of his class, with a simi-  
lar invention to exploit, and a keen sense  
for advertising values, who knew just how,  
psychologically, to choose time and place  
for a demonstration when he might have  
the largest and most appreciative audience.  
Wherefore he selected the Hippodrome.

## A NEW SONG HIT.

Joie Collins and Maurlee Parkos have recently introduced into the third act of The Merry Countess, a new song, "Must We Say 'Good Bye'?" music by Arthur H. Gutman, lyric by Joseph H. McKeon, which is rapidly growing in favor, and may be expected to prevail wherever music obtains. The song, while of a popular character, possesses all those qualities which go toward permanency, and may live to be sung for generations.



# TRENTINI IN QUAKER CITY

Eddie Foy Beats "Robin Hood" Record—"Pink Lady" Scores Again—Titta Ruffo's Operatic Triumph.

PHILADELPHIA (Special).—Fresh from her successes in Washington and Baltimore, Emma Trentini in The Firefly came to the Garrick, where she will be the attraction over Thanksgiving. Just as charmingly petite as in Naughty Marietta, she is drawing big houses. The comic opera was evidently written to order for the diminutive star, who is given every opportunity to appear to great advantage.

There were no changes of bill at any other houses this week. At the Walnut, The Man Higher Up remains. The play is tense, without being over-melodramatic. Edward C. Ellis, in the name part, is both humorous and powerful, and George Parker and George W. Wilson also act with ability. Janet Beecher displays charm and commendable restraint, and the rest of the cast are satisfactory.

Eddie Foy, in Over the River, is doing bigger business at the Chestnut Street Opera House than did Robin Hood. His offering is a typical Foy entertainment, consisting chiefly of pretty girls, catchy dances and a wee bit of comedy. The dances were unquestionably the best feature, and Pearl Matthews and James Davis in several of their specialty numbers were exceptionally clever. Eddie Foy is amusing, of course, and from a box office standpoint, the production is most pleasing.

Robert Lorraine at the Broad, in Man and Superman, is excellent, but his support is not as good as the original cast.

The Pink Lady returned to the Forrest, and is doing big business. Hazel Dawn is still charming in the title role and Frank Lalor is droll as Houdier.

Sothern and Marlowe are in their final week at the Lyric, playing the Shake-

spearean repertoire to packed houses. The artistry of these co-stars is too well known to require any more adjectives.

Bunt Pulls the Strings, at the Adelphi, is doing very nice business and will be continued for several weeks more. Molly Pearson, who plays Bunt, participated in a meeting of the Drama League, held in the theater last week, and told about the Scottish drama, paying high tribute to Barrie. At the same meeting Professor Brander Matthews declared that the day of the novel has gone, while the day of the play that amuses is here. The financial return from successful plays, he said, is very large, much more than that from "best sellers."

Titta Ruffo's success in grand opera in this city has been most remarkable. On all sides he is being acclaimed as the greatest singer of the present day. Not only do all the local critics accord in opinion of his ability, but the public at large have been most cordial. Ruffo's charm seems to lie in the ease and poise with which he sings, and the fact that he can act and does not use the stock gestures so common among grand opera stars.

Keith's last week celebrated the tenth anniversary of its establishment in Chestnut Street and a star bill was arranged. Of special import was Miss 318, with Jessie Busley.

An able interpretation of The Call of the Heart, a typical "sob" play, was given last week at the Grand. John Nicholson and Ann Hamilton in the leading roles deserve much praise, and the support was very good.

J. SOLIS-COHEN, JR.

# NOTHING NEW IN MODERN ATHENS

Record of Week's Bills—Data About "Damon and Pythias"—Henry Clay Barnabee Turns Seventy-nine.

BOSTON (Special).—The Enchantress, with Klitty Gordon, at the Colonial, again reveals Victor Herbert as our foremost composer of operetta. And the libretto, in its use of the newer and better methods of comedy, betrays a distinct effort to attain higher standards. Miss Gordon is comely and intelligent, and sings acceptably. Helen Goff is amusing, as is Ralph Riggs, who dances exceedingly well. The charm of the performance rests, however, in Mr. Herbert's music, which at all times has true musical character and distinction.

My Best Girl, in which Clifton Crawford is appearing at the Boston, surpassed expectations. To be sure, the music, by Augustus Harratt and Mr. Crawford himself, does not outdo Victor Herbert. But it is sufficient unto the purpose. The book has considerable humor, vastly increased by Clifton Crawford's genuine funniness. The comedy is adorned by the presence of Rita Stanwood, who has almost nothing to do, which is the worst defect of the play. Maud Raymond sings three interpolated songs effectively.

The Merry Widow, well sung and excellently acted at the Majestic, is in its second and last week. Next week, Master of the House.

Monday's changes brought Passers-By, with Charles Cherry, to the Hollis, and The Passing Show of 1912 to the Shubert.

Rose Stahl in Maggie Pepper at the Park, George Arliss in Disraeli at the Plymouth, and Henry Miller in The Rainbow at the Tremont, are all continuing prosperously on their way, all for long runs.

The Great Divide is the bill for the week at the St. James. Father and the Boys, with Charles Abbe in William H. Crane's old part, next week.

Madame X, in which Mary Young and Donald Meek won much praise last week, is continuing for another week at the Castle Square. This means the indefinite postponement of Seven Sisters, Othello being announced for next week.

J. B. Clapp furnishes interesting data as to one of John Craig's forthcoming productions, Damon and Pythias, announced for the Castle Square in December. The old play, he says, has been kept alive by the Knights of Pythias, who have always taken great interest in it, as it is often acted by amateurs in the Pythian lodges. The last

time it was given professionally here was at the historic Boston Museum in December, 1893, when Frederick Warde and Louis James were seen as the two friends. The play was written by an Irish dramatist named Banim, and was originally performed at Covent Garden, London, May 15, 1821, with Macready and Charles Kemble. Less than four months later it was brought out at the Park, New York city, showing that the managers of those days were remarkably enterprising.

Next week will see the reopening of the Boston Opera House for the new season. Tales of Hoffman, with MM. Clement and Marcoux and Mesdames Fisher, Amesen and Edvina, will be given Monday and Saturday afternoon; La Bohème, Wednesday, with Lucresia Bori, singing here for the first time, as Mimì and Madame Derynne as Musetta; Madame Butterfly, Friday, with Emmy Destinn, and Il Trovatore, Saturday.

In an effort to encourage an interest in plays for children, the Women's Educational and Industrial Union will produce at the Shubert, Nov. 29, under direction of the Children's Players, The Naughty Little Princess, a dramatization of one of Grimm's fairy tales.

At the Bijou a farce with music, called Over the Back Fence, by George Abbott, and with tunes by Carl Wilmore, is being presented this week as a part of a varied programme.

Henry Clay Barnabee was seventy-nine years old on Thursday of last week. There was a quiet family celebration. The veteran member of the Bostonians is sometimes to be met in the street in Boston, and is apparently still in vigorous health.

William Faversham's production of Julius Caesar is announced for Dec. 9 at the Majestic.

FORREST ISARD.

## SPECIAL MATINEE FOR "CHAINS."

Charles Frohman to Produce Elizabeth Baker's Unusual Play Next Month.

By Monday, Dec. 2, Charles Frohman will have completed arrangements for a special matinee performance of the play, Chains, which, written by Elizabeth Baker, created such a profound impression in London when it was originally done during Mr. Frohman's repertoire season at the Duke of York's Theater, May 17, 1909. Between then and now the play has been made to fit American conditions by Porter Emerson Browne. It will be first acted in this country at one of Mr. Frohman's theaters by an especially organized company.

## ALBANY'S NEW VAUDEVILLE HOUSE.

Albany, N. Y., is to have a new big vaudeville theater, the Colonial, which has been in course of construction for a year, and has been secured by the Colonial Amusement Company, of which O. H. Stacy, former manager of the Gaiety, and Oscar A. Perrin, treasurer of the Empire, are principal officers. Under their personal management the new theater will be con-

## NEW YORK THEATERS.

GEO. COHAN THEATER  
M. Broadway and 43d Street  
Evenings, 8:15. Mats., Wed. and Sat., 2:15.

GEO. COHAN  
M.

and his own Company in

Mr. Cohan's Latest Comedy

"Broadway" Jones

BELASCO Theater, W. 44th St.  
Evs. at 8:00; Mats. Thurs. day and Saturday, 2:00.

DAVID BELASCO Presents

FRANCES STARR

In a New Play,

THE CASE OF BECKY

REPUBLIC THEATER, W. 45d St.  
Evenings at 8:15.  
Matinees, Wednesday and Saturday, 2:15

DAVID BELASCO, Sole Manager

William Elliott and David Belasco present

THE GOVERNOR'S LADY

A play in Three Acts and an Epilogue in "Childs,"

by ALICE BRADLEY.

Special Belasco Cast, including Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Gomez, 20 others.

Eltinge 42d St. THEATER  
Phone, 3430 Bryant.

New York's Newest Theater. Just W. of B'way.  
Evenings 8:00. Wed. and Sat. Matinees, 2:15.  
Wednesday Matinees, Popular.

The American Play Co. Announces

A New Play in Four Acts.

WITHIN THE LAW

By BAYARD VEILLER

ASTOR Broadway and 45th Street.  
Evs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.

COHAN & HARRIS, Lessees and Managers.

Cohan & Harris Present

DOUGLAS FAIRBANKS

IN

Hawthorne of the U.S.A.

ducted. The Colonial has a seating capacity of 1,600, and will be devoted to high-class vaudeville features, booked by the Sullivan-Considine-Loew Agency.

## THEATER BURNED.

W. B. Sherman's Empire Theater, Edmonton, Alta., was destroyed by fire during the night of Nov. 8. Bert Russell, house manager, who occupied apartments in the theater building, had a narrow escape from death.

## CLUB ELECTS OFFICERS.

At the annual meeting of the Brunswick Dramatic Club on Nov. 2, the following officers were elected: Prof. Wilmet B. Mitchell, president; Arthur F. Brown, vice-president; Algonon G. Chandler, treasurer; Mrs. A. J. Hutchinson, secretary; Miss Mary Gilman, Miss Edith Woodruff, Prof. Frederick W. Brown, executive committee. It was voted to give at least three plays during the season, the first for the benefit of the Curtis Memorial Library. The club has a membership of three hundred at present.

## MANAGER MILLER BRANCHING OUT.

Joseph Miller, who successfully opened and managed the Park Theatre, Glens Falls, N. Y., has leased the Empire in that city from the Shuberts for a term of five years. Mr. Miller, practically the first man to introduce good vaudeville in Glens Falls, has already started his rapid-fire methods and promises the patrons of this popular house

## NEW YORK THEATERS.

HIPPODROME  
6th Avenue, 43d and 44th Streets.  
Daily Matinees at 3. Best Seats, \$1. Evgs., 8

Under Many Flags

Entirely New Spectacles

48th St. THEATER, East of B'way.  
Evs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.

LEW FIELDS Presents

WILLIAM COLLIER

A NEW PLAY

NEVER SAY DIE

WILLIAM PLAYHOUSE 48th, E. of B'way.  
Phone, 2638 Bryant.

BRADY'S Evs., 8:15; Mats., Wed., Thurs. and Sat., 2:15.

LITTLE WOMEN

Wednesday Matinees, Best Seats \$1.50.

Winter Garden B'way & 30th St.  
Evenings 8 Sharp. Mats.: Tues., Thurs. \$1.00 and Sat., 50c., 75c., and Best Seats \$1.50.

GERTRUDE HOFFMAN An Entirely New Musical Entertainment

Broadway to Paris

CASINO B'way and 30th Street.  
Phone 3840 Greerly.  
Evs. 8:15. Matinees, Wed., Sat. & Thanksgiving

The Merry Countess

Maxine Elliott's Theater, East of B'way and 4th Ave.  
Phone 4081 Bryant.

Evs. 8:30. Mats., Wed., Sat. & Thanksgiving

H. H. FRAZER Presents

JAMES MONTGOMERY'S New Comedy

READY MONEY

WILLIAM COLLIER'S Comedy 41st, East of B'way  
Phone 2194 Bryant

Evs., 8:15. Mats., Tues., Thurs. & Sat., 2:15.

Tuesday and Thursday Matinees, Best Seats \$1.50.

Granville Barker's London Company in

FANNY'S FIRST PLAY

LYRIC 42d St., W. of B'way. Phone 3220 Bryant.  
Evenings, 8:00 sharp.  
Matinees, Wednesday, Sat. & Thanksgiving

William Faversham Presents

JULIUS CAESAR

with a cast of prominent stars, including Mr. Faversham, Tyrone Power, Frank Keenan, Fuller Mellish, Miss Julie Ogg.

39th Street Theater, 39th St., near Broadway. Phone 413 Bryant.  
Evs. 8:15. Mats. Fri., Sat., Thanksgiving

Annie Russell's Old English Comedy Co.

In a repertoire of English Classics. This Week SHE STOOPS TO CONQUER

Next Week Much Ado About Nothing

DALY'S B'way & 30th. Phone 2973 Md. Sq.  
Evs. 8:15. Mats., Wed. & Sat., 2:15.

Extra Matinee Thanksgiving.

A New Musical Play Entitled

THE RED PETTICOAT

With HELEN LOWELL and a Company of Favorites

the best vaudeville obtainable. This does not mean that Glens Falls will be without high class theatrical attractions, as some of the best on the road are already booked.

## NEW PRODUCING FIRM.

Charles Richard Schubering and Charles Lamb have entered into partnership to produce and manage plays. Mr. Schubering is the son of a German shipping merchant and was educated at Heidelberg. Mr. Lamb is well known to theatrical people in New York as a manager, stage director and actor. He has played leading character roles with James K. Hackett and Lillian Russell, as well as in many stock organizations. The new firm has taken offices in the Longacre Building, Times Square, and has engaged James S. Hammond as business-manager.

TICKETS

There is But One Best—Those Made by

WELDON, WILLIAMS & LICK

Peri Smith, Ark.

San Francisco, Cal.

Minneapolis, Minn.





# STOCK COMPANY NEWS



## STOCK COMPANIES IN NEW YORK CITY.

At the Prospect Theater last week the stock company gave the initial stock performance of *The Greyhound*, the entire production and rights having been acquired by Frank Gersten. It was an excellent performance with Irene Timmons, Paul McAllister and Cecil Owen shining in the chief roles. Others in the capable cast were Brandon Evans, John J. Owens, Harmon MacGregor, Lillian Niebauer, Louise Graham, Walter Clarke, Carey Hastings, Florence Carrette, May Anderson, Frederick Calvin, Elbert Benson, Helene Hamilton, Herbert DeMora, Ruth Hallock and William Mulligan. This week, *Salvation Nell*, was the bill. Wiggs of the Cabbage Patch was the bill of B. F. Keith's fine stock company at his Harlem Opera House last week and attracted enormous audiences. There were sundry special engagements for the week, Alice Knowland, as Mrs. Elchorn running away with special honors. There was the Finley tribe, too—Ruth, Marion, Florence, Hugh and David Finley, all scoring particularly. Besides there were Eleanor Goodspeed and Jeanette Carroll, while George Soule Spencer and Priscilla Knowles did the best that could be done with small opportunities. Others who were appreciated were the Misses Knott, Patton, Milne and Helfarth; Messrs. Harcourt, Mills, Bonney, Thompson, Seabury, Randall, Thomas, MacClellan, Evans and Douglass. This week, *The Gamblers*.

## AT ROCKFORD, ILL.

Otis Oliver and his excellent company report fine returns at the Majestic Theater, Rockford, Ill., where they are presenting one and two plays each week. This is the company's seventh week, to capacity business. Miss Beatrice Abbey, ingenue with the company, leaves this week to join the Madame X company, now playing in New England. Some new members of the Oliver Players are Miss Georgia Duval, Edward Williams and Bessie Staples. Mr. Oliver's company this season numbers eight men and six ladies, all the plays being under the direction of Mr. Oliver. Mr. Hoffman, stage manager; Homer Caulet, scenic artist, and R. C. Damon, press agent. The company will remain in Rockford all season.

## THE GREENPOINT THEATER.

At B. F. Keith's newest stock house, the Greenpoint Theater, Brooklyn, The Nigger was the bill for the week of Nov. 11. Robert Gleckler is the leading man, Minna Phillips the leading woman and the balance of the company is made up of Gilberta Faust, William Macaulay, Jack Roche, Harry McKee, as stage director; Nora Shelby and G. Swayne Gordon. Among the new members are Miss Clara Sidney and J. Hammond Dalley, who joined the week of *The Nigger*, for comedy parts. Beverly of Graustark is to be the Thanksgiving week attraction, with Father and the Boys to follow.

## APPELL COMPANY AT NIAGARA FALLS.

The Appell Stock company opened its second season in Niagara Falls at the Cataract Theater on Monday, Nov. 11, under the management of Claude Daniels. Seven Days was the opening bill and was followed by Mrs. Wiggs of the Cabbage Patch, and Checkers. The company is headed by Marcella Hamilton, who became very popular with Niagara Falls audiences during the long engagement of the company last season, and Edward Van Sioane. The company also includes Edith Treasurer, Erma Earl, Hope Gage, Helen Nichols, J. J. Flannigan, Harry Horne, Frances Herbelin, William Cahill, Edward Gillingham, James Hansen and Frank Russell. Frederick Loomis is directing the stage.

## GREENPOINT GETS A SCENIC STUDIO.

The various plays of the Keith Stock company, of Brooklyn, which were hitherto produced at the Crescent, next at the Gotham, went finally to the Greenpoint. Later on, however, it was recognized that this would prove an injustice to the patrons of the Greenpoint, since there were so many good plays produced at the other houses as to prevent all of them to get the season. Consequently Greenpoint is, from now on, to have a new play, new scenic investiture and a change of programme each week. It was therefore decided upon to install an entire plant—carpenter shop, scenic studio and all other essentials—at the Greenpoint. Every production in its entirety will be built and painted within the theater, and the most competent talent has been procured for the purpose.

## EVELYN WATSON IN "THE COMMON LAW."

Evelyn Watson, who for four seasons has been a popular member of the Gotham Stock company in Brooklyn, and later leading woman for the William Grew Players in St. Joseph, Mo., has been engaged by Al. H. Woods as leading woman for the road company of *The Common Law*. Miss



ALICE FLEMING.  
Leading Woman Baker Players, Portland, Oregon.

Alice Fleming is the interesting leading woman of the Baker Players, at Portland, Ore. Her start in the profession was with the Girard Avenue Theater, Philadelphia, about twelve years ago as an extra girl. Rose Stahl was the leading woman.

Since then her name has been identified with a series of gratifying successes. About five years ago she began playing the leading roles with Daniel Ryan's Repertoire company in Shakespearean plays. Because of her experience in the romantic classic drama she was engaged by Mr. James O'Neill as his leading woman for his tour in *Virginius*, *Monte Cristo* and *Julius Caesar*. Unfortunately she did not open with him at the Lyric, New York, in *Virginius*, her engagement beginning with his production of *Monte Cristo*.

The next season Miss Fleming went into vaudeville with William Hawtreys, in his sketch entitled *Compromised*. About February of that season she joined the Crescent Theater Stock in Brooklyn, where she

remained the rest of that season and the following year.

Two years ago last September she joined the Baker Stock company, Portland, Ore., and while with the company met her fate (a very enviable one, too). It was her intention to retire from the stage, but well—it's the old story. Mr. Baker asked her to play a special engagement, which she did, and followed that with short engagements in Ottawa, Canada, with the Dominion and Colonial Stock companies; also a number of Mr. S. Z. Poll's stocks in *The White Sister*.

Last Winter Miss Fleming was specially engaged by the Belasco management to create the leading role in Clay M. Greene's play, *The Desert*, produced at the Alcazar, San Francisco.

This season she was engaged again by Mr. Baker, and next season she expects to be a road star under George L. Baker's management. She is now looking for a suitable play.

## STOCK NOTES.

Frederic L. Doty has joined the Theodore Lorch Stock company at the Passaic Theater, Passaic, N. J.

Charles H. Rosskam, manager of the Chicago Stock company, Jamestown, Ill., gave a birthday banquet to the forty members of his company recently.

The Thompson-Woods Stock company gave Israel Zangwill's *The Melting Pot* recently at Hothaway's Theater, Brockton, Mass. S. A. McHarry, W. H. Dimock, and Lucille Spinney gave especially good performances.

Poll's Players at Bridgeport gave a remarkable production of *The Rose of the Rancho* last week. A. H. Van Buren, Graham Velsey, Frances Nielsen, Mark Kent, and Stuart Fox in leading roles.

Eleanor Merron's *The Dairy Farm* was presented by the Empire Stock company at Providence last week. Lovell Taylor, Roy Phillips, Effie Darling, Homer Barton, and Ethel Dagget essayed leading roles. The House of a Thousand Candles is the present bill.

Anna Cleveland and the Bijou Players, at North Adams, Mass., were seen in Dorothy Vernon of Haddon Hall last week.

The Wright Huntington Stock company, in South Bend, Ind., were seen in Mary Jane's Pa last week.

The stock company at the Forsythe, Atlanta, Ga., appeared in Leah Kleeschna last week, with Emma Hunting as Leah.

The Hazel Stock company opened at the Unique Theater, San Bernardino, Cal., re-

cently, with *The Texas Ranger*. In the cast are Clarence Burton, J. J. Cooke, Frank Kelly, Frank Deane, Harold Livingston, Sadie Bradt, Vail Hobart, and Lisette Holdsworth.

The Newman-Folts Stock opened at Long Beach, Cal., last week, to capacity houses. In *A Flower of Virginia*, Walter Newman and Virginia Folts head the cast.

A new stock company has opened in Minneapolis at Saxe's Bijou, the initial play being Robert Edson's *Where the Trail Divides*. The Penalty follows.

Seymour De Deyn produced *Mother* at the Gayety Theater, Hoboken, last week. Mr. De Deyn appeared as Will Lake, Bernard J. McOwen and Elisabeth Rathburn as the wayward son and actress, while Lavinia Shannon played *Mother*. The Californian is produced this week.

Lowell Sherman opened last week as leading man with the Orpheum Players, Jersey City, as Edgar Holt in *Gilda*. Marie Curtis, Maude Gilbert, Alice Ricker as the girls scored, while Donah Benrimo was seen to advantage as Mrs. Dennett.

At the Academy of Music, Jersey City, the stock presented Dr. Jekyll and Mr. Hyde last week, with Louis Leon Hall, Mary Malloy, Charles Reilly, and Bessie Sheldon. This week, *The Gambler of the West*.

The Empire Players, at Pittsfield, Mass., produced *The City* last week, with Joseph Creghan as Hancock, Victor Browne as George Rand, Jr., and Phyllis Gilmore as Eleanor Vorhees. Olive Blakeney, David Walters, Anna Hollinger, and Frank DeCamp were seen in leading roles.

The William Parke Stock company, Pittsfield, Mass., produced David Harum, with George Hassell in the title role, last week. Edith Luckett, Robert Middlemass, and Robert Grover gave capable support.

At the Baker, Portland, Ore., the stock company presented *The Spendthrift* last week to large houses. Robert Conness, Baker Moore, William Lloyd, and Alice Fleming scored.

Charles Dingle, Henrietta Brown and the Patterson Players presented *A Man's World* last week.

Jack Bennett, who for two years was a member of the Academy of Music Stock company, New York, is playing character parts with the Garrick Players, the new stock company at the Lyceum Theater, Elmhurst, and opened there as General Livingstone in *A Woman's Way* recently.

Priscilla Knowles, leading woman of Keith's Harlem Opera House Stock company, has legitimately acquired the right to be known as a New York actress. In the past two years and a quarter she has not played outside the city, and has had but four weeks' vacation during that time. This week she appears in *The Fortune Hunter* as Betty Graham. George Soule Spencer plays John Barrymore's role.

The Northampton Players, at Northampton, Mass., under the direction of Jessie Bonstelle, presented *A Man's World* last week to large business. Charles Baker and Irene Osler in the leads were excellent, while Robert Homans, Walter Dickinson, Martha Mayo, Alice Donovan, Will H. Pringle, Cyril Raymond, and Ralph Kline complete the cast.

Nance O'Neill is playing to capacity business at Hathaway's, New Bedford. Magda was her opening bill. The Rollo Lloyd Players give her capable support. Rollo Lloyd, L. J. Fuller, Henry M. Hicks, and Bijou Washburne are the principal players. Leah the Forsaken was the offering last week.

At the Alcazar, San Francisco, James Durkin appeared last week in *The Man from Home*. Maude Fealey, Lola Fisher, Thomas Chatterton, and Margaret Sayre supported him.

Trilby was offered by the Bishop Players at Oakland, Cal., last week, with Landers Stevens as Svengali and George Cooper as Trilby.

The Strange Adventures of Miss Brown, with Corliss Giles, Mary Hall, Dennis Harris, Jerome Storm, Hal de Forrest, and Loretta Weller, was the offering of the Harry Davis Stock company at Pittsburgh, Pa., last week. Pretty Peggy and The Cowboy and the Lady are underlined.

The Man on the Box was produced as the second offering of the Players at Columbus last week. Adra Almslee, Robert Wilson, and Minnie Remally scored.

The offering of the American Stock company, Philadelphia, last week was *Raffles*, with John Lorens, Grace Huff, and James O'Neill in the leads. The Sign of the Cross this week.

Checkers was produced at the Chestnut, Philadelphia, with William Ingersoll, Wilmer Walter, Walter Lewis, Carolyn Gates, and Virginia Howell. The Eternal City follows.

The Klunt and Gazzolo Stock company at the National, Philadelphia, presented *The Cowboy and the Squaw* last week. Madge Heller, the attractive leading woman, has won great success.

Oak Park, Ill., the Warrington: Grace Haywood Associate Players in stock in Rilly, Nov. 1-8, to good business.



## COURTENAY LEGALIZES NAME.

Well-Known Actor Prefers Stage Name to That of William Hancock Kelley.

WORCESTER, MASS. (Special).—Few people recognized in an item that was published in the newspapers a few days ago the William Courtenay whose name had been changed from William Hancock Kelley. Kelley by an order signed by Judge Forbes became Courtenay. It is Courtenay the actor, now appearing in Ready Money, who had his name thus changed.

William Hancock Kelley, a native of Worcester, had been known as Courtenay on the stage for twenty years. He assumes in this name the name of one of his mother's relatives. When he became interested in theatricals he believed Courtenay would be a very good cognomen to be used for stage purposes, and as all of his immediate family by the name of Kelley, with the exception of Fred Kelley, have passed away, he reasoned that it would be well to drop Kelley and to become Courtenay in private life as well as upon the stage bills. So it was that William Hancock Kelley went out of existence as it were, and William Courtenay steps forth in private life.

William Hancock Kelley is about thirty-five years of age. He is one of the most competent leading men in the profession.

## BLANCHE RING REMARRIED.

Musical Comedy Star Will Continue Under Management of Her Ex-Husband.

Friends of Miss Blanche Ring, in the profession as well as among the great public, were surprised with the news of her marriage to Mr. Charles Winninger, her last season's stage manager, which occurred recently. Members of Miss Ring's company suspected the existence of an attachment rather more than usual between the star and her stage manager, yet the news of their recent marriage came as something of a surprise even to them.

This is Miss Ring's third matrimonial venture, and it will be interesting to learn that Mr. Frederick E. McKay, Miss Ring's last husband, from whom she is now said to have been divorced about four years ago, is still her business manager, and was with her in Philadelphia no longer ago than the early part of last month.

Miss Ring's first husband was Mr. James Walker, Jr., of Somerville, Mass. Mr. Walker was the Boston agent for the Atchafon, Topeka & Santa Fe Railroad. He induced Miss Ring to discard her stage career for a period, which, however, through longing, she resumed after a while, despite his protests and opposition. Another husband of Miss Ring was Eddie Wentworth, long in the mechanical department of David Belasco.

The marriage of Mr. and Mrs. Winninger took place at the Westminster Hotel, in this city, Tuesday, Nov. 8.

It is understood that she will continue to star under the management of Mr. McKay, who about two years ago resigned his position of dramatic critic of the New York Mail and Express to devote himself actively to management. Nothing was known of their divorce until the news of her latest marriage was published in the papers.

## MISS SYLVA'S FRIEND A SUICIDE.

She is Kitty Saville, a Pretty American Chorus Girl.

Under date of Nov. 9, a Berlin cable dispatch referred to a sensation in American society circles in Berlin by the sudden departure of Marguerite Sylva, the American prima donna, for Paris, to look into the circumstances of the suicide of a friend of Miss Sylva, who was referred to simply as "Kitty." Miss Sylva had been appearing in Berlin with Caruso and was to be the star at a fashionable matinee musicale of the American Woman's Club at the Hotel Adlon. She had to break the engagement when called to Paris by the tragic fate of the American chorus girl, whom Miss Sylva had taken to France and with whom she had been on the most intimate terms.

The Kitty referred to proves to be Kitty Saville, who was generally looked upon in New York as a protégée of Miss Sylva. No reason is assigned for the suicide, and friends of Miss Sylva in New York, who also knew her young friend, cannot understand why the girl was not living at Miss Sylva's home, as she was understood to be. Kitty Saville was known to many here in New York merely as "Kitty," few knowing her last name. She was brought here by Miss Sylva to play in Gypsy Love, and while here they were constant companions. No one seems to know where the girl was from, or how Miss Sylva came to know her.

Estelle Wentworth took Miss Sylva's place during her absence coming from the Duca Court Opera, of Anhalt-Dessau, where she is the prima donna.

## NEW PRODUCTIONS.

A new American comedy, Mrs. Christmas Angel, by Laurence Ayre, is to be seen at a series of special matinees at the Harris Theater, beginning Tuesday, Nov. 19. This play was originally intended to open the Little Theater in Philadelphia, but owing to the failure to complete the building in time, it has been brought into New York for a special hearing. The cast presenting the play includes Jane Grey, Florine Arnold, Boyd Nolan, Hilda Englund, Wallace Erskine and Louise Muldener. There are also

four especially clever children. The play is "one of types," and has been staged by Arnold Daly.

Augustus Thomas's play, Mere Man, opens in Rochester, N. Y., at the Lyceum Theater, Nov. 22, and will be seen in New York shortly thereafter. Among the prominent members of the cast are Chrystal Herne, William Sampson, Katherine Brown Decker, De Witt C. Jennings, Minnette Barrett and Orlando Daly.

## DIVORCE OF THE BARTONS.

Actor and Actress Legally Separated Through Incompatibility of Temperament.

Catherine Barton was granted a decree of divorce from Homer Barton, Justice Gavegan allowing Mrs. Barton twenty dollars a week alimony. The charge and counter charge was abandonment.

This was the case, when recently brought before Justice Greenbaum, in which the judge counseled restoration of harmony, saying that theatrical life with its unfortunate consequences had much to do with their troubles, because their profession prevented them from having a fixed place of residence. The husband complained that he never felt that he could have a home under the circumstances, and additionally charged his wife with ridiculing his ability as an actor, and that he really never felt like a husband toward her. Mr. Barton was a member of the Man of the Hour company.

## MARQUARD SERVED AT LAST.

Joseph Kane Sues Pitcher for Alienating Wife's Affection.

"Hub" Marquard, the star pitcher of the New York Giants, and who has been in vaudeville following the close of the baseball season, with Blossom Seeley, seems to be in a tighter hole than he has been for many a long time, games included. He was kept busy at every hotel and all the stage entrances, dodging process servers from Miss Seeley's husband, and on one occasion it became necessary for him to slide down a fire escape, it is stated. He has been caught at last and is being sued by her husband, Joseph Cahen, or Kane, as he sometimes spells it, for alienation of affection, in the Supreme Court in New York. He also says that there was \$100 a week coming to him from their salaries, for arranging the routes, none of which he has received.

## MARY YOUNG AS MADAME X.

At the Castle Square, Boston, last week, Mary Young was seen as Madame X, and scored a great success. Wilson Melrose appeared as Louis, John Craig as Noel, Donald Meek as Raymond, Mabel Colcord as Rose, Walter Walker as Laroque and Sylvia Bladen, Florence Shirley, George Henry Trader and Carney Christie were seen in leading roles.

## ACTORS BORN MUTES NOW TALK.

Grant Simpson, headliner at the Orpheum, in Portland, O., and Miss Grace Jewell, a teacher for the deaf, of Vancouver, Wash., for five years his half-sister by marriage, met for the first time some days ago. Mr. Simpson is a son of Howard Simpson, who for twenty-five years was superintendent of the South Dakota School for the Deaf, who was himself deaf, and his wife was similarly afflicted. Lawrence, a young brother of Grant Simpson, also appears at the Orpheum in a sketch. Both actors were born and raised in the South Dakota School for the Deaf, and both learned the sign language long before they could talk, giving pantomime entertainments at the State school. This led them to the adoption of stage careers.

## SURPRISE AT WINTER GARDEN.

An impromptu added attraction was presented at the Winter Garden Nov. 10, in the form of an all-star turn made by Gaby Deslys, Al Johnson, Jose Collins, Maurice Farkas and Melville Ellis, all in their "citizen" clothes. Much fun was afforded by their actions and they were applauded many times. They had all attended the Garden as guests and were picked from the audience.

## ROBERT LORAIN SECURES "YELLOW JACKET."

Robert Loraine has secured the English rights to The Yellow Jacket, which is the novelty of the New York season, and will produce the novelty there after the holidays. Mr. Loraine will appear as Woll-Git played in this country by George Ralph. J. Harry Benrimo will direct and stage the production.

## ACTORS' FUND HOME NOTES.

Effie Germon, guest of Actors' Fund Home, was placed in the S. R. Smith Infirmary, Staten Island, Oct. 19, and is still there, undergoing small improvement. She has a complication of ailments.

H. Reeves Davies, long of Boston theaters and a veteran dramatic actor, entered the Actors' Fund Home as a permanent guest on the 7th of this month.

R. Fulton Russell, a veteran American actor, was admitted to the Actors' Fund Home as a permanent guest recently.

## MUSIC AND OPERA NOTES.

For its tenth season, the Russian Symphony Society of New York, Modest Altschuler, conductor, announces three symphony concerts of Russian music on the Thursday evenings of Nov. 21, Jan. 16 and Feb. 6 in the new Aeolian Hall. Touring engagements of the orchestra necessitate the elimination of the usual March and April concerts, for during its nine years of propaganda for Neo-Russian music the society has been successful in creating both an interest in and a demand for this music throughout the country. By bringing to this country distinguished virtuosi and composers, the orchestra has succeeded in establishing itself as a leading factor in the artistic musical life of New York. The programmes for the season will include the following novelties: Serenade by Arensky, two Tcherkanian Dances from the opera The Caucasian Prisoner, by Cui, Glasunow's Concert Waltz, a symphonietta and an Armenian rhapsody by Ippolitow-Ivanow, the former in Mr. Scriabine's Second Symphony, a musical tableau by Musorgski, a fantasia, The Murmurs of a Forest (after a poem of the same title by Korolenko), by George Conus, and scherzoes by Spendiarov.

The Simina Opera company of Moscow, the largest opera company in Russia, and the only one which rivals the Imperial operas of Moscow and St. Petersburg, has been engaged for an American tour in 1914. Andreas Dippel is the American impresario who has arranged for the appearance of this company, with 260 persons, including leading Russian artists, in New York, Philadelphia, Boston, and Chicago. A cycle of distinctively Russian operas by Rachmaninov, Rimsky, Kovakow, Tschakowsky, and others will be presented.

Paul Hyde Davies, from Muncie, Ind., has been signed by Oscar Hammerstein. He possesses a remarkably sweet tenor voice, and is a young man of engaging personality. This makes the third star which the famous impresario has chosen from the land of the Hoosiers, the other two being Orville Harrold and Alma Gene Pelletier. Miss Pelletier is the special protégée of Trentini.

John Berry, a negro porter in a barber shop of Frankfort, Ind., has just sold a comic opera to a Chicago Opera company for \$3,000. He is said to have unusual musical talent.

The recent success of the new Aborn Opera Comique company in Brooklyn, N. Y., when they gave a spectacular production of The Chimes of Normandy, Planquette's masterpiece, has gratified Messrs. Milton and Sargent Aborn. They announce that this comic opera will be only the first of the classics to be presented annually by the new organization.

Marguerite Lemon, the well-known dramatic soprano, who has been the leading prima donna of the Mayence Opera House, who has sung guest roles at the Metropolitan Opera House at Covent Garden, who at the Rome Festival performed in 1911 sang Nedda to Caruso's Canio, has recently returned to New York to sing a number of concerts under the M. H. Hanson management. Madame Lemon will remain the entire season. Next year she will join one of the greatest of German opera houses.

Thursday evening, Nov. 7, the Boston Symphony Orchestra gave the first of its six New York concerts in Carnegie Hall to an audience that filled every seat. After an absence of several years as musical director in the Berlin Opera House, Dr. Muck has gladly returned to the orchestra with which he was so long identified. He was warmly welcomed here last Thursday. It is doubtful if the orchestra ever gave a more artistic concert. The reviewer of the Press makes this interesting comment: "There had been a tendency in the past few years, it must be confessed, to break away from the best traditions, to sacrifice euphony, clearness, precision, for rude vigor or emotional effectiveness. That tendency, evidently, Dr. Muck has stopped short. More still, in the brief time he has had the orchestra in hand since his return he seems to have eradicated the damage done during his absence. Smoothness of tone, transparency, delicacy of phrasing, unanimity—those were the leading characteristics of the orchestra's playing last night, as they were of yore."

Walter Damrosch has canceled his engagement to appear with his orchestra at the 1913 Music Festival at Syracuse, N. Y., and the Boston Opera Orchestra, numbering sixty pieces, under the direction of Andre Catlet has been secured in its place. It is explained that Mr. Damrosch will give practically all his time to the production of Natoma at Philadelphia, May 6, 7 and 8 are the days fixed upon for the Festival.

Carl Goldmark's The Cricket On The Hearth was sung for the first time in America by the Chicago Grand Opera Company at Philadelphia recently. It was sung in English under the direction of Arnold Winteritz, the new German conductor. It is reported to have been received enthusiastically.

Gottfried Galston, the Munich pianist, on Saturday afternoon, Dec. 7, will give a second recital at Aeolian Hall. The program will include Bach, Schumann (sonata in G Minor), Gluck, Brahms, Chopin. Mr. Galston later in the season contemplates playing an entire Bach programme and one representing Liszt and the modern French school. Mr. Galston appears with the New York Symphony Orchestra under Walter Damrosch on Dec. 1 and 6, playing on both occasions, Beethoven's Emperor concerto.



## WALLER ENTERTAINS GERMANS

**Bills of the Week Across the River—"Officer 666" Repeats New York Hit—Good Vaudeville Claims Attention.**

**BROOKLYN (Special).**—Officer 666 said how do you do to Brooklyn theatergoers for the first time at Teller's Broadway, Nov. 11-16, and was greeted by capacity. The comedy proved to be the best drawing card of the season.

Lewis Waller, with A Butterfly on the Wheel, rolled merrily along at the Majestic, Nov. 11-16. The German population was well represented at that playhouse, owing to the fact that the first six performances were purchased outright for the benefit of the German Hospital.

Ada Reeve was headlined at B. F. Keith's

Orpheum Nov. 11-16, and made a most favorable impression. Sidney Drew, in The Still Voice, and a number of other high-class acts made up the bill.

A coterie of old favorites were seen at B. F. Keith's Bushwick, Nov. 11-16. Minnie Amato, Tom Nawn, Harry Gilfoill, Lambert and Ball, Providence Players and Kate Watson were prominent among the entertainers.

Lottie Mayer made her first local appearance at the DeKalb Nov. 11-16. Annie Hart and others were in the bill.

J. LEROY DAVIS.

## NEWS FROM THE CAPITAL CITY

**"Woman Haters," Charlotte Walker, Gaby Deslys, and Others Entertaining the Congressmen This Week.**

**WASHINGTON (Special).**—The Woman Haters, under A. H. Woods's direction, is at the National Nov. 18-23, with gratifying results. Emma Trentline, in The Firefly, scored a pronounced success last week. An excellent singing and comedy support rendered admirable aid, Roy Atwell, Henry Vogel, Melville Stewart, Ruby Morton and Leslie Gage meriting mention.

The Trail of the Lonesome Pine, which had a record-breaking week at the Columbia last season, crowds the same house again this week. Charlotte Walker is once more the center of admiration. The past week was a joyous one with Rebecca of Sunny Brook Farm. Edith Tallaferro in the winsome title role, and Archie Boyd scored decisively.

The Belasco offers this week the Winter Garden company, in The Whirl of Society, which, commencing the week with four performances, succeeded by Gaby Deslys and company for three nights and two matinees, in Vera Violetta at advanced prices for the latter attraction, with the front row at a

\$5 rate. Little Miss Brown, with an interesting company that could scarcely be bettered, recorded last week one of the comedy hits of the season.

Life's Shop Window is at the Academy of Music under management of CHAS. GORDON. The Dingbat Family proved amusing to big attendance last week.

Phillip Bartolomeas presented a winner at Chase's last week in And They Lived Happy After. David Belasco's Drumes of Oude, J. C. Nugent, Stuart Barnes, Robbie Gordon, De Callon, and Young and April, Nov. 18-23; crowds.

Poli's vaudeville season continues successfully. Six Kirksmith Sisters, Fritz Houston, Maximus, Earnie and Earnie, Paula Reeve, Hickman Brothers, Richards and Kyle, Nov. 18-23.

The Gayety had last week a winning favorite in Al Riches' Jolly Polles. This week, The Dancers, with Pete Curley, Teddy Symond's Auto Girls at the Lyceum, proved a strong magnet last week. High Life in Burlesque, 18-23. JOHN T. WARREN.

### TULLY MARSHALL TO REHEARSE NEW PLAY.

**MINNEAPOLIS (Special).**—At the Shubert, Nov. 3-9, the Gilbert and Sullivan Opera company did enormous business. Tully Marshall, in The Talker, Nov. 10-16; fair business. Eva MacDonald, Mary Mallon and Wilson Day were prominent in support. It is announced that the company, after a week in St. Paul, will return to New York to rehearse a new play by Marion Fairfax (Mrs. Marshall).

Eva Lang, under management of O. D. Woodward, presented Her Husband's Wife, at the Metropolitan, Nov. 10-16. The company included Joseph Sullivan, Vemie Farrell, Reginald Barker and Elmer Buffum. Pomander Walk, Nov. 17-23. Officer 666, Nov. 24-30.

At the Orpheum, The Eternal Waits, with Mabel Berra, proved a glittering entertainment, Nov. 10-16. Bill also included Harvey Family, Chick Sale, Armstrong and Clark, Standish Sisters and Mint and Werts.

At the Unique, the Wow-Wows, with Charles Chaplin, headed a good bill Nov. 10-16, while Thomas Jefferson in Twenty-five Minutes of Rip Van Winkle was the Miles attraction. Fanny Rice and O'Connor and Cameron also scored heavily at the Miles.

The new stock company at the Bijou gave The Penalty to pleased audiences, Nov. 10-16. Grace Greiner, Louis Hollinger, J. Haver Flinder, and C. J. Emmerick were principals. The Little Tenderfoot Nov. 17-23.

At the Gayety the Tiger Lilies bloomed Nov. 10-16, with Mat Kennedy as the star. CARLTON W. MILES.

### PASSING OF "THE GYPSY."

After a brief struggle for existence The Gypsy is to be withdrawn from the Park Theater, to give way to A Rich Man's Son, which will be removed from the Harris to that house Nov. 25.

Augustus Thomas's new play, Mere Man, will have its premiere at the Harris on that date.

### NEW THEATRICAL FIRM.

Ben Stern, who recently resigned as general representative of the late Henry B. Harris, has just organized a new theatrical firm, in association with Louis B. Mayer, who controls the Colonial and Orpheum theaters at Haverhill, Mass.

The new firm have established themselves in the Fitzgerald Building, Broadway and Forty-third Street, and are already busy with the formation of several companies which will be sent on tour in recent metropolitan successes.

### MISSING ACTOR HEIR TO ESTATE.

The attorneys of Samuel Rowan, a retired silversmith, who died in Rhinefield, England, about five years ago, are advertising for Frank Rowan, actor, who was Edna May's leading man in The Belle of New York some fifteen years ago. The estate

is valued at more than \$500,000. Rowan's wife states that he went on the road with the company about fourteen years ago and disappeared in San Francisco. He is thirty-four years old.

### GEORGE OBER DEAD.

Geo. Ober, the well-known actor, died at his home in Hastings-on-the-Hudson, Sunday, Nov. 17, of pneumonia.

Mr. Ober was born in Baltimore sixty-three years ago, and there began his stage career in boy's parts, at the old Ford Theater. Later on he figured, variously, in companies supporting the most famous stars of the period including Edwin Forrest, Edwin Booth, Charlotte Cushman, Frank Mayo and E. L. Davenport. During the regime of Charles Hoyt, Mr. Ober was a member of the Madison Square Theater, where he created the part of Uncle Toby in A Contented Woman, making an impressive hit. Subsequently he became known as an out of door producer of As You Like It, She Stoops to Conquer, and The Rivals. Latterly he became a familiar figure at Summer resorts as Rip Van Winkle, and was also identified with the moving pictures. Mr. Ober is survived by his wife, who was Adelaide Power, of Chicago, and a niece, Miss Minnie Power.

### KATHERINE HATFIELD MARRIED.

Katherine Hatfield, late in the cast of The Modern Eve, a musical comedy, was married the other day at Omaha, Neb., to Walter Rankin, a Chicago newspaper man. Mr. Rankin met his wife while the company was playing in Chicago. Mrs. Rankin is the daughter of Mr. and Mrs. P. J. Hatfield, of New York city.

### ANOTHER LARGE ATTRACTION BACK

The all-star production of Oliver Twist, under the management of the Lieblers, suddenly closed its season last week in Indianapolis. The expenses of the company were so heavy, it is reported, that it was impossible to play to enough money to meet the financial requirements even at capacity audiences.

### SEVERAL ACTORS IDLE.

The closing of three productions, Oliver Twist, The Five Frankforters and The Indiscretion of Truth leaves such clever artists idle as Constance Collier, Marie Doré, Edmund Breese, Pell Trenton and Madeline Louis, of Oliver Twist; Mrs. Le Moyne, Edward Emery, Rene Kelly and Hylton Allen, of The Five Frankforters, and Henry Mortimer, Frank Cooper, Walter Hampden, Ann Meredith and Muriel Starr, of The Indiscretion of Truth.

### HELEN SINGER AS OPHELIA

Helen Singer is playing Ophelia to E. H. Sothern's Hamlet, and Mane to Mr. Sothern's Richelieu during the Philadelphia season, giving Miss Marlowe a rest.

### THE GARRICK PLAYERS.

The Garrick Players opened their season at the Lyceum Theater, Elmira, N. Y., Monday, Nov. 11, appearing in A Woman's Way. Miss Corrine Cantwell and Frank Charlton were seen in the leading roles. The supporting company is composed of Emma Lowry, Frances Murdoch, Anne Hamilton, Evelyn Earle, Richard Morgan, J. Francis Dillon, Jack Bennett, Grant Evin, Arthur Bell and William Davidge. Drew A. Morton is the stage director. The piece was elegantly staged and richly costumed.

### COLUMBIA STUDENTS' NEW MUSICAL COMEDY

Alan of Aiklanberg is the title of the new musical piece which the Columbia University Club chose for its annual "variety show." S. M. Janney, '14, is responsible for the book and most of the lyrics, and also for the musical setting. It is a typical college comedy plot, and the story deals with the experience of four American college students who are "doing" Europe, where they discover the new principality of Aiklanberg. Various songs by Columbia students are interpolated.

The first performance will take place at the Hotel Astor early in March, and will then go on tour, with dates in Pittsburgh, Washington, Philadelphia and probably Atlantic City.

### NEW ZEALAND NOTES.

(From Our Own Correspondent.)

**WELLINGTON.**—The Oscar Asche-Lily Brayton company opened its Dominion tour at Auckland on Sept. 16, and did splendid business from start to finish. The company is at present repeating its success at the Wellington Opera House. The booking for the season is easily a record for Wellington.

Countess de Cienaros and her concert party only gave concerts in the North Island, not having time to spare to visit the South Island.

The J. D. Williams Amusement Company commenced operations at the Wellington Adelphi Theater on Monday, the 14th inst. The theater has been renamed the New Empress Theater. The firm intend opening picture houses in the four centers and all the principal towns in the Dominion.

The Plimmer-Denniston Dramatic company are at present touring the Dominion to first-class business.

John Marquardt, a violinist, who toured the Dominion and Australia in 1895, with his wife (who is a talented harpist), arrived in Wellington from San Francisco by the Tahiti on the 9th inst. During their stay in New Zealand they will give a series of recitals.

Tenders are being called for the erection of a new opera house in Wellington. It will have seating accommodation for 2,500 people, and it is expected to be ready for opening early in July of next year.

J. C. Williamson's attraction for Wellington at Christmas will be the American Comedy company, with Get-Rich-Quick Wallingford and Excuse Me. This company is at present playing at the Sydney Criterion, and, from private information, the business being done is of such a nature that it is quite possible the second piece, Excuse Me, will not be required during the present season. It is impossible to book a seat for several weeks.

The business done at the Brennan-Fuller vaudeville houses in the four centers just now is of a gratifying nature to the management.

J. C. Williamson, Ltd., have decided to open a tour at Auckland at Christmas with one of his opera companies, playing The Balkan Princess, The Quaker Girl, and possibly The Girl in the Train.

The Dominion tour of the Tiny Town company is proving a real box-office winner. They are a clever team of midgets who give a unique entertainment.

J. C. Williamson's Sindh the Sailor Pan-company, after a successful tour of the North Island, is now playing the South Island to first-class business.

All the picture shows from one end of the Dominion to the other are doing fine business just now. ANDREW SMART.

### BROOKLYN STOCK BREAKS RECORDS

**BROOKLYN (Special).**—That Brooklyn is the star theater town in America is the claim of J. J. Maloney, assistant manager for the Keith enterprises, and he has figures to prove his assertion. The Orpheum and Bushwick, which play vaudeville, are breaking records, while the Crescent, Gotham, and Greenpoint have set new national standards for stock receipts. Up to the present business in these five theaters is forty per cent. larger than it was last year. Never in the history of the country, it is claimed, have stock houses prospered as the three mentioned. This is due to the fact that they are presenting Broadway successes with the original productions, claims Mr. Maloney.

Hanky Panky, at the Majestic Theater, undoubtedly figured as the first attraction in Brooklyn, Nov. 4-9. Max Rogers, Bobby North, Harry Cooper, Hugh Cameron, Christine Nielsen, Flo May, Myrtle Gilbert, Virginia Evans and many other notables delighted Brooklyn theatergoers.

The Trail of the Lonesome Pine was the offering at the Broadway last week. Charlotte Walker's charming portrayal of the heroine is undoubtedly responsible for the popularity of the production.

One of the best balanced bills of the year

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The Duffy Malt Whiskey Co., Rochester, N. Y.



brought capacity houses to the Orpheum last week. The System, with Taylor Granville and Laura Pierpont, was billed as the feature attraction. The Dance Dream, Winsor McKay, Kate Watson, Dolly Connolly, and Percy Wenrich, all in the headline class, made up the remainder of the bill.

Tom Wise, in a condensed version of A Gentleman from Mississippi, was the leader at the Bushwick. Gus Edwards's Cabaret in Kidland, McMahon and Chappelle, and the Five Melody Maids were in line for second honors.

Mrs. Tom Thumb and her company of Illiputians proved a novel attraction at the De Kalb. The famous little woman, who has just passed her seventy-first birthday, concluded her act with a story of her life and some of the interesting happenings during her circus days. J. LEROY DAVIS.

### NEW THEATERS.

A new theater is to be erected in McKinney, Tex., by F. B. Pope. The building will be two stories, 50 x 130 feet, and is to be located on North Kentucky Street.

Plans are about completed for a new theater and office building to be erected by J. Ruben in Des Moines, Ia., next year. The structure is to cost \$500,000.

The Imperial is the name adopted for the two new Keith houses at St. John, N. B., and Montreal, respectively. It is hoped to open the former house soon after the holidays.

An apartment house and theater are to be built by County Commissioners P. J. Boyle on the site now occupied by his hotel in Tamaqua, Pa. The building will cost \$50,000 and the theater will have a seating capacity of 900.

Work has recently begun on the destruction of one of Muncie's (Indiana) oldest landmarks to make way for a new theater to be erected by Harry R. Wyser, Elmer Whitely and Ray Andrews. It is planned to make the new theater one of the finest in the State.

Boston has a new and pretty playhouse in the Huntington Avenue Theater, which opened recently after a remarkably speedy construction. While the house is intended for vaudeville and moving pictures, it is so built that small productions can easily be given. Its absolute fireproof construction, the attractive soft color scheme in old Spanish leather brown, and the general good taste of the interior decorations have drawn much favorable comment from the Back Bay section. The playhouse occupies the property at 175 Huntington Avenue, formerly known as the Century Building. The management of the new theater will be under the supervision of the H. E. Jones Amusement company.

Upon the site of the old Tivoli Theater, at Eddy and Mason streets, San Francisco, F. W. Swanton, of Santa Cruz, and P. B. Chisem, of Mexico, are erecting a new playhouse to be known as the California Theater. When completed, the new theater will have a seating capacity of 1,800. The old Tivoli Theater, it will be recalled, was destroyed in the big fire of 1906.

Pittsfield's new theater, the Union Square, is said to be a model of quiet and artistic decoration. The size of the stage is such as would accommodate the largest road companies and it is probable that in the future the theater will be converted into a vaudeville or burlesque house of the highest class. At present it is giving continuous performances of motion pictures and vaudeville under the management of John F. Conney.

Spokane, Wash., is to be blessed with a new \$50,000 three-story theater which J. W. Ferguson announces he will build in that city next Spring. The building, which will be of brick and stone, will have a seating capacity of 1,800.



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## HIGH PRICES TO SEE "GABY"

Five Dollars a Seat the Rule in Baltimore to See the Insouciant  
Soubrette in Her Act.

**BALTIMORE (Special).**—At Ford's Opera House, Nov. 11-16, was What Ails You. Rebecca of Sunnybrook Farm, with Edith Taliaferro, returned to Ford's, Nov. 18-23, to capacity. Carter De Haven in Exceeding the Speed Limit, Nov. 25-30. Robin Hood, with the same cast as that seen in New York earlier in the season, was greeted by a filled house at the Academy, Nov. 18-23. It was received with great enthusiasm. Big advance sale indicates successful engagement. Robert Lorraine in Man and Superman, Nov. 18-23. Gaby Deslys in Vera Violetta made her bow to Baltimoreans at the Auditorium, Nov. 18-20. The house was entirely sold out. Whirl of Society follows, Nov. 21-23.

At the Maryland this week is Nina Morris, the bill also including McMahon and Chappelle, Frank Combs and Ernest Aldwell, Lancon, Lucier, Grace Wilson, Holmes and Buchanan, the Eugene Trio, and Ma-Bell. Holiday Street Theater.—Deadwood Dick's Last Shot, Nov. 18-23. Merry Maidens are at the Empire, Nov. 18-23, and Mollie Williams holds the boards at the Gayety for the same time. Puccini's Manon Lescaut drew the largest house of the season to Lyric, Nov. 15, where the Chicago Opera company sang the third opera of the series. Carolina White sang

and acted the title-role with remarkable fervor.

Baltimore's Vice Crusade League and its members have been bombarding the daily papers with letters denouncing the fair Gaby Deslys in the bitterest terms and calling upon all decent citizens to prevent her appearance in Baltimore this week, but to no avail, thus far, thus increasing the sale of the box office double. Gaby is making the young sporting element pay about five dollars for the privilege of a front row seat, and in exchange they are supposed to receive a gold-leaf ticket and an autographed picture of the divine Gaby. It is understood that the Shuberts are going to enforce this scale of prices in all the theaters where Gaby plays, so the youngsters of other towns can sit up and take notice.

Tunis F. Dean, who, it will be remembered, acted as best man at the wedding of Charlotte Walker and Eugene Walter, was host at a charmingly appointed dinner, which he tendered to Mr. and Mrs. Walter, at the Emerson, during the engagement of the former at the Academy last week. Mr. Walter was in town all week with his wife, and they were guests of Mr. Dean at the races on Monday and Tuesday. The Trail of the Lonesome Pine proved a huge success.

I. BARTON KESIS.

### J. M. WARD TAKES BROADWAY, DETROIT.

**DETROIT (Special).**—Owing to the big demand for matinee seats the management of the Garrick and Bunty Pulls the Strings gave a special performance Nov. 15. This was Bunty's first appearance in Detroit, and the charm of Graham Moffat's little idyl caught Detroit quite as forcibly as London, New York, and Chicago. This week, The Prince of Pilsen.

The Little Millionaire gave a treat at the Detroit Opera House Nov. 11-16. This week, David Wardfield in The Return of Peter Grimm.

The Temple offered one of the best balanced bills of the season Nov. 11-17; capacity attendance. Bill included Walter C. Kelly, Ida Brooks Hunt, and Cherish Simpson, Baby Helen, Inez Macaulay, McKay and Cantwell, White and Perry, Tom Davies Trio, and Six Tornadoes.

Vaudeville at Miles Nov. 11-17 included Pietro, Noble and Brooks, Flea Circus, Janet Loudon, Earl, Wilson and Neal, and Eula Lee Quartette.

The Traveling Salesman was at the Lyceum Nov. 10-16. This week, Don't Lie to Your Wife.

Burlesque, Nov. 10-16, was represented by Greater New York Stars at the Gayety. Follies of the Day at the Avenue, and Girl in the Diamond Mask at the Folly.

Manager J. M. Ward, of the United Amusement Company, states that he has arranged to take over the new Broadway Theater to feature high-class vaudeville.

### BUSY WEEK IN KANSAS CITY.

**KANSAS CITY, MO. (Special).**—The Willis Wood had Richard Carle and Hattie Williams, Nov. 10-13, in The Girl from Montmartre, honors evenly divided. Mizzi Hajas, in The Spring Maid, Nov. 14-16. The Rose Maid, Nov. 17-23.

The Aborn English Opera company, in Tales of Hoffmann, Madame Butterfly, Lucia, La Boheme, Lohengrin and Hansel and Gretel, Nov. 11-16; large audiences. Gilbert and Sullivan Opera company, Nov. 17-30.

The Grand had The White Slave, Nov. 10-16, to excellent business. Frederick J. Adams and Lillian Lee Anderson headed the cast. Baby Mine, Nov. 17-23.

The Yoke was the Auditorium bill, Nov. 10-16; big audiences. Lida Kane handled the leading role in delicate manner, while John F. Carleton and others pleased also. Faust, Nov. 17-23.

The Gillies had On the Frontier, Nov. 10-16, to good business. My Dixie Girl, Nov. 17-23.

W. H. Thompson, in The Object Lesson, was headlined at the Orpheum, Nov. 10-16, to big business.

The Garden had usual big twelve-act bill, Nov. 10-16, with Creator's Band as the topline; well received.

The Gayety had The Merry Whirl, Nov. 10-16, to satisfactory business. Frank F. Moore and Thomas F. Smith headed the entertainers. Ben Welch's Burlesquers, Nov. 17-23.

The Rose Buds, with Joe Adams, played,

Nov. 10-16, at the Century; good business. Cherry Blossoms, Nov. 17-23.

The Girl from Shanley's was the Empress headliner, Nov. 10-16.

D. KERRY CAMPBELL.

### NEWARK BILLS LAST WEEK AND THIS.

**NEWARK (Special).**—The Master of the House was presented at the Shubert, Nov. 11-16, with the original cast, including Malcolm Williams, Grace Reila, Harry Redding, Mary Servosa, Forrest Robinson, Craig Miner, Helen Reimer, Eva Randolph, Florence Reed, Lawrence Eyre, Benjamin Graham and Ella Rock; crowded houses. This week, Every Woman.

The Rose Maid was presented at the Newark, Nov. 11-16, with Dorothea Maynard, Arthur Clough, Ed. Gallagher, Al. Shearn, Percy Ripple, Edith Decker, Dorothy Follis, E. Graham and the six kiddies. This week, Henrietta Crossman, in The Real Thing.

Mother was admirably presented by the Corne Payton company at the Orpheum, Nov. 11-16. Sadie Radcliffe gave a delightful portrayal of the title role and was most cordially received. Mabel Brownell and Mabel Estelle were charming as the Wetherill sisters. Joseph W. Girard gave an excellent bit of acting. Arthur Jarrett, Clifford Stork, John and Paul Kelly, and Edmond Soraghan, as John Chase, gave good performances. A newcomer was Ethel Milton, sister of Mabelle Estelle, who scored well. Theater packed. This week, Why Smith Left Home.

The Kilm and Gassolo Stock company played its second week at Jacob's, Nov. 11-16, in Tony the Bootblack, with Allen Mathes, Chick Hervey, Paul Edwards, John Edwards, George Shinn, Ralph Keppler, John Lawrence, Florence Marshall, Carrie Le Moyné and Grace Hale. This week, No Mother to Guide Her.

Dante's Daughters was presented at Miner's, Nov. 11-16, with Gladys Sears, J. T. Murphy, Ralph Ash, Montrose and Crawford, Harris and Letford, Ward and Lyon. This week, Girls from Joyland.

The Berlin Show crowded the Gayety, Nov. 11-16, with Lew Kelly, Watson Sisters, Fred Wyckoff, Lon Hascall, Vic Cadmore, George Douglas, Freda Florence and Anna Pymes. This week, Midnight Maidens.

GEORGE S. APPLIGATE.

### ORPHEUM WITHDRAWS FROM SACRAMENTO

The Bert Levey Circuit has taken an extended lease on the Dispenbrock Theater, at Sacramento, Cal., and will install their vaudeville there. This is the handsome, modern house, with a seating capacity of 1,700, that was originally constructed for Wm. Morris, and is now being occupied by the Orpheum. Through the Levey lease the Orpheum is compelled to withdraw from Sacramento.

### MILLER'S BROAD TRADE.

Miller, the old-time costumer of Philadelphia, has kept pace with the times. This concern, in addition to supplying practically two-thirds of the stock company costume business of the country, is shipping weekly large orders to the motion picture companies throughout the country. The amateur and college business of the Miller Company has been always a large one, and has increased during the past season considerably. The disposition of this house to give the customer the very best, both as to detail and quality in the costume line, has done much to contribute to the name it has made for itself.

### CHURCH ALLIANCE PROGRAMME.

The Actors' Church Alliance met at the room of the society, 254 West Fifty-fifth Street, on Tuesday. Many matters of interest to the society were discussed. The monthly church services will be resumed Dec. 15, at the Church of the Transfiguration (the Little Church Around the Corner), when, it is hoped, the special sermon will be preached by Bishop Greer or Bishop Burch. The service will be fully choral and is intended as a preliminary to Christmas. During the present season arrangements are being made for a service at the Cathedral of St. John the Divine. An actors' pageant in aid of the Rehearsal Club and Hostel for Young Actresses was also discussed.

### NEW THOMAS PLAY THIS WEEK.

Mere Man, a new comedy by Augustus Thomas, will have its premiere at the Lyceum Theater, Rochester, on Friday evening, and after three performances there will probably come directly into New York. It gives some of the humorous aspects of the suffrage movement. William Harris, the producer, and Mr. Thomas are having the comedy advertised as the latest work of the author of On the Quiet, The Other Girl, The Earl of Pawtucket, and Mrs. Leffingwell's boots. In the east are Chrystal Hense, Orlando Daly, De Witt C. Jennings, Clifford Bruce, William Sampson, Kathryn Decker, Helen Daly, Fan Bourke, Helen M. Hancock, Tom Graves, Minette Barrett, Charles Sturges, Robert E. Kegerreis, and Sedley Brown, Jr.

### YSAIE, THE GREAT VIOLINIST, HERE.

Eugene Ysaie, the great Belgian violinist, and the most commanding figure in the violin world of to-day, has returned after a lapse of some eight years for another concert tour in this country. Mr. Ysaie is glad to return to America, where his friends and admirers are numbered by many thousands. He speaks an admirable English, and feels himself thoroughly at home here consequently. Mr. Ysaie is accompanied by his son, who is here for the first time.

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**TYPEWRITING WANTED**—Tuesday and Wednesday each week. Technical subjects a specialty. Terms, ten pages, \$1. Address: Theims, care Spectator, Columbia College.

**WANTED**—Information of Teddy Hardcastle; last heard from playing in The Cat's Paw, Chicago, 1911; any information please address Thomas Wallis, care Mirror.



## TRAITORS AMONG THE "WHITE RATS"?

**Insurgent Actor Members of Union Declare Vaudeville Players' Interests are Not Protected.**

ROCHESTER, N. Y. (Special).—Serious charges are made against the leading members of the White Rat Actors' Union by eight insurgent members, representing some seven thousand vaudeville actors and actresses, who arrived in Rochester last week to fight for the revocation of the charter, if the directors of the organization do not speedily abide by the laws of unionism as laid down by the American Federation of Labor. These eight delegates will attempt to prove:

That the Board of Directors has been false to the principles of unionism.

That the directors have held the charter only to prevent its use by anybody else.

That the directors have entered into a private compact with the managers.

That the funds of the union have been wrongfully diverted.

That the rights of members have not been preserved.

That two hundred union men and women have been suspended from membership for daring to demand their charter rights.

That private correspondence of members has been intercepted and stolen to trump up charges and railroad out any members who might ask delicate questions.

That there has been absolute disfranchisement of the only part of the union's membership which has real union ideas, refusing them any voice or vote in the affairs of the order, no representation on the so-called Board of Directors, no vote at the annual election of national officers and no information as to handling of the funds of the White Rat Actors' Union.

"Vaudeville should be a business and should be run on business principles," said

Major James D. Doyle, of Boston, former member of the Board of Directors of the White Rat Actors' Union. "A contract should be a contract. What we want is local autonomy, so that we shall be able to give the members the protection due them."

Two years ago the Actors' International Union and the White Rats consolidated. By the terms of the merger the members of both were to enjoy equal privileges. They were to be known henceforth as the White Rat Actors' Union.

At the time of the combination some 10,000 names, it is said, were on the membership books of the White Rats. Conditions in Chicago and New York for the artists had been greatly bettered. A minimum wage had been agreed upon, an arrangement whereby the managers were compelled to live up to their contracts—"pay the performer or play him," one delegate puts it—dressing rooms were cleaned and nothing short of half-week engagements were made. Since that time, however, all the evils enumerated in their charges, the insurgent members claim, have arisen.

W. J. Cook and Joe Burns, both of New York and Amer. All of Chicago, represent the interest of the standpatners.

The insurgent members now in Rochester who intend to fight the present form of organization to the bitter end are: J. D. Doyle, Boston; Harry Mountford, New York; Abraham Cogut, New York; Charles Devlin, Philadelphia; S. D. Ricardo, Chicago; Harry Deveau, New York; Robert Norne, St. Louis, and Val Trainor, New York.

clever and pretty and becomes the mistress of a man of wealth with whom she lives three years, acquiring in the meantime culture and learning by observation and reading. She falls in love with the physician who attends her through an illness. Love awakens in her the realization that she has a soul. She renounces her relations with her supporter and the latter offers marriage rather than lose her. She spurns marriage without love and leaves him, to find an honorable place for herself in the world.

After winning the doctor's love and feeling that, through suffering and pursuit of higher aims, she has purged herself, she accepts the hand of the doctor, to work beside him and with him through life.

### COURT WILL SIT IN JUDGMENT.

**To Decide Whether "The Woman" Infringes on Goldknopf's "Tainted Philanthropy."**

David Belasco will present privately, and to an exclusive attendance by invitation only, at the Belasco Theater on Nov. 26, and at his own expense, two complete plays—William C. de Mille's *The Woman* and Abraham Goldknopf's *Tainted Philanthropy*.

This event, it may be recalled, is part of the judicial procedure of the case of Goldknopf vs. Belasco and De Mille, and the transfer was made from the chambers of the United States District Court, by Presiding Judge Geo. C. Holt, to the theater, in order to determine the merits or demerits of plaintiff's charge of "play piracy."

Mr. Goldknopf claims that *The Woman* is none other than his play of *Tainted Philanthropy*, the manuscript of which he had submitted to Mr. Belasco's play readers two years ago. This "judicial" tryout was suggested by Mr. Belasco himself and interrupted the legal proceedings of Aug. 6 last. Judge Holt agreeing, this very interesting event will now take place, with the Court in the audience. It is, certainly, a very novel method of determining the true merits of the case and the result should prove unerring in reaching a just verdict.

The original cast of *The Woman* will appear in that play. Following luncheon, *Tainted Philanthropy* will be presented, the cast of which will consist of prominent players now appearing in *The Case of Becky* and *The Governor's Lady*. Since the Belasco Theater, for the nonce, will constitute a court-room, all rules governing such will be strictly enforced, and no applause nor demonstrations of any sort permitted.

### CAST OF "EVA."

Messrs. Klaw and Erlanger have completed the cast for their forthcoming production of *Eva*, a music drama in three acts, adapted from the German of Willner and Rodanaky, by Glen Macdonough, with music by Franz Lehár. The part of *Eva* will be played by Miss Nellie Fisher. Others in the company are Walter Percival, Alma Francis, Tom Waters, T. J. McGee, John Daly Murphy, Wallace McCutcheon, Jr., Harriet Worthington, Marie Vernon, John Gibson, Florence Fillmore, Edna Broderick, Alden Maciackie, William T. Ford and Frances Melvin. The first performance will take place at the Apollo Theater, Atlantic City, N. J., Wednesday, Nov. 27. The following Monday the attraction begins an engagement at the Garrick Theater in Philadelphia.

### CLARA MORRIS'S COMING BOOK.

**Blind and Ill, the Once Great Actress Continues Indefatigably at Work.**

Clara Morris (Mrs. Frederick C. Harriott) is working heroically to complete her latest literary efforts. She is now editing two books, although pronounced permanently blind.

During the past summer arrangements were perfected with her publishers to issue two volumes, made up of her articles on stage life. Since then, about a month ago, her eye trouble developed an acute stage, so that now she is no longer able to distinguish between light and darkness. Nor is her general physical condition more promising, but as Mr. Harriott states, is constantly and perceptibly failing, and is now worse than it was two weeks ago. Still she continues optimistic.

Miss Morris has been an invalid for years, and two years ago her physicians conveyed to her the knowledge that she would surely lose her eyesight. This she accepted with resignation. Despite the warning of her physician she persisted in her literary labors, which undoubtedly hastened her blindness.

Miss Morris is now sixty-five years old. Her life has been one grand conflict against adverse odds and obstacles which, at times, seemed insurmountable. In her last serious illness, when her life was despaired of, the title company which held the mortgage on The Pines, her Yonkers home, announced that the property would be foreclosed. The amount of the mortgage was \$30,000. Friends of the actress formed the Clara Morris Holding Company and subscribed the money necessary. She purchased the Yonkers property at the height of her success.

Her last appearance on the stage was at a benefit tendered her on April 16, 1909.

### PLAYS AND PLAYERS

Florence Short has been engaged for Henry Miller's new production.

Hugh Dillman, Howell Hansel, and Marion Barney, three stock favorites, are prominent in David Belasco's *Woman* company. Shirley Kellogg has left the Winter Garden and is in Europe, preparing for a vaudeville tour.

Maurice Campbell has announced that he will present a Spanish play in Chicago in December and is now selecting types.

Louise Evans has closed as leading woman with *He Fell in Love* with His Wife and May Buckley is now playing the part.

Bert Leigh and Hazel Burgess are making a successful tour of the South as Kid Burns and Mary in *Forty-five Minutes from Broadway*.

Lawrence Irving has produced *The Typhoon* in England.

Lillian Sinnot has been added to the cast of *A Rich Man's Son*.

Isabelle Randolph is leading woman for Vaughan Glaser in *The Grain of Dust*, which is doing a record business on tour.

Bessie De Vole, a Casino favorite, has returned to the footlights and is scoring in Louisiana Lou.

Mae Murray, daughter of J. K. Murray, has been engaged by Henry Savage for the role of Edith Adams in *Prince of Pilsen*.

Amelia Gardner will play Gertrude in John E. Keilard's forthcoming *Hamlet*.

Joseph Santley has signed a three years' contract to appear in Philip Bartholomae's plays.

The success of the two companies now presenting *A Butterfly on the Wheel* on tour has prompted the Messrs. Shubert and Lewis Waller to organize a special company to appear in New England and Canadian cities. Esther Evans is the leading woman.

John Sharkey is now playing Captain Herbert Cary in *The Lifted Rebel* with William Farnum, owing to the illness of David Lordan.

Robert Mantell is preparing to present *Charlemagne* in New York early in the Spring. He will have Florence Rockwell in the leading role. Miss Rockwell is now appearing as leading woman with Mr. Mantell in his Shakespearean repertoire.

Christine Nielsen is to remain with Hanky Panky during the road tour of the important Eastern cities, retiring in the Spring to appear in the new Gilbert and Sullivan revival contemplated for that time.

Oscar Schwartz, who plays and sings one of the principal roles in *The Whirl of Society*, has made rapid but sure progress to public favor. Mr. Schwartz was one of the principals in *The Kiss Waltz*, and is among the popular of our light comedians.

Hyman Nathan, a vaudeville actor, met with an accident during his roller-skating act with his partner, Frank Murphy, at the Burtis Grand Theater, at Auburn, N. Y., which resulted in a badly sprained ankle, which will lay him up for some time.

Allice Kennedy, who is known off the stage as Mrs. W. A. Patillo, presented her husband with a son, at Rivington, N. Y., Oct. 31. Mrs. Patillo retired from the stage and now makes her home at Saskatoon, Western Canada, where her husband is interested in a securities company and also manages the local theater.

Reeves-Smith, the English actor, has obtained the American rights to Alan Campbell's comedy, *The Dust of Egypt*, which Gerald Du Maurier produced at Wyndham's Theater, London, last Spring.

Percy McKinney, former box-office man of the Orpheum in Portland, O., has left this position for the "back" of the house. He

made his first appearance on the stage in Sacramento, with Lulu McConnel and Grant Simpson, in the role of Clarence Johnson, in their vaudeville sketch, *The Night Girl*, which remains on the Orpheum circuit for twenty more weeks.

Mrs. Stuart Robson will appear in a leading part in the musical fantasy, *Somewhere Else*, by Messrs. Hopwood and Luaders, now in rehearsal.

Miss Mabel McCane has joined the forces of the American Theater in St. Louis, where she will share stellar honors with Joseph E. Howard, in *The Goddess of Liberty*.

Geo. Arliss is now assured of saving the middle finger of his left hand, which was injured recently, and which he stood in danger for a while of losing by blood poison.

The Friars Club announces a complimentary dinner to be tendered Messrs. Montgomery and Stone, for Sunday evening, Dec. 8, at the Hotel Astor.

Theo. M. Reynolds has been engaged as a member of the Billie Burke company, now playing at the Lyceum Theater.

Ethel Evans is playing the lead in a fourth *Butterfly on the Wheel* company. Madge Titheridge, Winona Shannon and Dorothy Lane head the three other casts.

Bayard Veiller is writing a play along political lines for Will T. Hodge.

Frederick McKay will soon produce a piece entitled *The Piker*, by Augustus MacHugh, who wrote *Officer 666*. He will also star Emmy Whelan in *The Queen's Conquest*.

Stanhope Wheatcroft is touring as leading man for Beulah Fayater in *Lena Rivers*.

Florine Arnold is rehearsing a one-act sketch, which she will produce shortly.

Paul Rubens, author of *The Sunshine Girl* and *Hook of Holland*, which had a run at the Criterion Theater four seasons ago, is writing a new musical play for Charles Frohman. Mr. Rubens is to compose the book as well as the music. The new piece is to be called *The X-ray Girl*.

Mr. Frohman intends to produce it in New York or London at Easter. J. E. A. Malone, the London stage director for George Edwards and Charles Frohman, has been secured to direct the rehearsals.

W. Somerset Maugham, author of *Lady Frederick*, *Jack Straw* and several other comedies, is coming on the *Maurelania* to visit New York as the guest of Charles Frohman. Mr. Maugham will bring with him the partially completed manuscript of a new serious play, in which at least two acts will be laid in Canada.

Leonard Hollister has made a great success as Martin, in *A Romance of the Underworld*.

Maude Lillian Herri is leading woman with Kolb and Dill, opening with them in San Francisco last week. Lon Chaney, Harry Lancaster, May Parks and Mabel Gorham are also with these comedians.

In the No. 2 Million company, touring the smaller one-night towns of New England and will be found such names as Harry Davenport, Helen Courtney, Jennie Weathers, Robert Fraser, Frank Dee and Maude Earl.

The Aborn Opera company are producing *Il Trovatore* through New England with great success. Dianetta Alvina is singing Leonora; Elaine De Sellem, Azucena; Henry Taylor, Manrico, and Louis D'Angelo is Count Di Luna.

Henry Miller, Jr., now appearing in *Ready Money* has been selected by his brother, Gilbert, for the leading parts in a series of one-act plays, in French, the type of plays being that which has been in vogue at the Grand Guignol Theater, Paris.

Alexandra Carlisle will play Virginia Blaine in the London production of *Bought and Paid For*.

Deldre Doyle has been engaged for *Every Woman*.

Katherine Collier is playing Kathleen Clifford's role in *A Winsome Widow*.

Craig Campbell will replace Leslie Gaze with Emma Trentini. Mr. Campbell was last heard in *The Red Rose*.

The following new support Gaby Deslys and Harry Flier in *Vera Violetta*, Arthur Stanford, Lee Harrison, Melville Killa, Clara Palmer, Ernest Hare, Paul Nicholson and Dorothy Parker.

Clay Smith, who was in *The Girl from Brighton*, will replace Frank Tierney, who had a try at Carter De Haven's role in *Hanky Panky*.

Miss Anita Bush, while rehearsing at the Poughkeepsie Theater, last week, was suddenly hurled from the stage into the orchestra pit and was seriously injured internally. She was removed to her boarding house, where she may be confined for a month or more. Miss Bush lives in New York when at home.

Gall Hamilton has assumed management of the Coshocton, O., Theater.

Florence Mackie has replaced Frances Demorest in *My Best Girl*.

Louis Warren retires from Billie Burke's company to resume his original role in *Man and Superman*.

Ryd Goolilly has retired from *Hanky Panky*.

Quincy Adams Sawyer, revived and with a special cast, opens an engagement at the Boston Theater, Boston, Nov. 8.

John Glendinning will appear with Grace George, while his son Ernest will portray the lead in *The Point of View* at Daly's.

Harry Redding steps into *The Master of the House* in George La Guerre's role. Mr. La Guerre retires to rehearse with a new Broadway production.

### MRS. LANGTRY SUES MARTIN BECK.

**The Actress Also Struggles to Recover Outlawed Portrait of Herself.**

Notice was served on Martin Beck by Clifford W. Hartridge, attorney for Mrs. Lillian Langtry and her manager, Harry Alward, last week, for the last week's salary of the actress. This was a mere formality, as her contract calls for \$2,500 a week, unconditionally for twenty weeks.

The difficulty arose at the Grand Opera House in Pittsburgh, where Mrs. Langtry was debauched from appearing, by Manager Harry Davis, after the first two of her twelve performances. It is believed that the Pittsburgh manager supposed it was an ordinary vaudeville contract under which an act can be discarded by a resident manager if unsatisfactory without any loss. Mrs. Langtry, however, has a "blanket" contract to appear in *Helping the Cause*, written by her and Percy Fendall, the only stipulation being that at the end of the first six weeks, Mr. Beck desired it she would sign the same contract for an additional ten weeks. Mrs. Langtry is also endeavoring to recover a large oil painting of herself, once the property of the late Frederick Gebhard, now hanging in the office of the Abington Storage Company on Eighth Avenue, which was in storage with this concern for about eight years. There is a rental of some \$600 unpaid and the manager claims that it is outlawed, and the company is at liberty to sell it. Mr. Alward has notified the warehouse to hold it for redemption.

### AWAY WITH BILLBOARDS.

**San Francisco Managers Join in Crusade to Beautify City.**

San Francisco, aiding in the campaign for the beautification of the city that was started by the *Examiner*, the Allied Theater Managers of San Francisco have decided to stop billboard advertising.

Thirty per cent. of this class of advertising will be stopped within a month, and within a few more months there will be no unsightly theatrical billboards in San Francisco. The *Examiner* undertook the beautification campaign in view of the Panama Canal Exposition. San Francisco, always a clean, sprightly city, is to be one of the most beautiful cities in the world by the time of the big fair.

### NEW ARMSTRONG PLAY.

**Tried Out in Los Angeles and Proves to Have the "Punch."**

Paul Armstrong's latest play, *The Escape*, was tried out at the Burbank Theater, Los Angeles, recently, and is described as a play with a "punch" which, it is predicted, will rank as one of the author's strongest productions. It deals with eugenics in a way which at times causes the action to drag, but it has five big scenes of forceful interest. Armstrong before the curtain declared that it is "a protest against ignorance."

May Joyce, the heroine, is a product of the tenements of lower New York. She is a shop girl whose view of life had been enlightened sufficiently by even her small contact with the brighter part of it, to have aspirations above what she had been reared to expect. To escape marrying a low brute she runs away from home. She is



# THE HAMMERSTEINS REUNITED.

Father and Son, After Three Months' Separation, Greet Each Other Affectionately

The story published in *THE DRAMATIC MIRROR* of the misunderstanding between Hammerstein *pere et fils* has entered upon its final chapter, since the difficulties between the impresario and his son seem to have reached an amicable adjustment, and William Hammerstein is back in his accustomed field of useful activity.

No doubt the Summer solstice hung heavily upon the hands of the young manager, and a final irresistible impulse led him to the corner of Broadway and Forty-second Street, where a polite answer from the box office, from an evidently new employee, gave him a sudden start, and also an inspiration. Mr. William walked up stairs and right into the private office of his philoprogenitor, who, to his great delight, greeted him with a welcoming smile and a hearty handshake.

"Glad to see you," said Herr Oscar.  
"Glad to get back," came in reply.  
"Anything doing?" from the elder.  
"I am open for an engagement," said William.

"Take off your coat, my boy, and get busy."

And so the affectionate, not to say intimate, relations between the head and actor of the house of Hammerstein were restored, and may they continue uninterruptedly to the end!

Mr. Oscar Hammerstein supplements the happy event with the statement that his son has emerged from his three months' retirement, having recovered from his illness and returned to the parental fold.

"And don't forget to state that arrangements have been made for the biggest vaudeville bill on record in celebration of the Victoria anniversary week," added the wily impresario with a twinkle.

# NOT "A CHOCOLATE SOLDIER."

"My Little Friend," F. C. Whitney's New Production, Now on Tour.

My Little Friend is the title of the new operetta by Oscar Straus, which F. C. Whitney recently tried out in Detroit. In reviewing the work, the critic of the *Free Press* says:

"In order to estimate fairly the intrinsic worth of My Little Friend, it is necessary to forego the idea that it is any way a duplication of the Chocolate Soldier. Otherwise, through a diversity of spirit if for no other reason the newer work will suffer unduly. Herein is intended no suggestion that its music shows a falling off from the former achievements of Herr Straus. On the contrary there is very much that shows immense advance so far as musicianship is concerned. If there is no duplication of the 'Hero' song, there are many melodies buoyant with fun and gaiety, there are yet other melodies laden with fragrant sensuousness.

"Not so much is to be said for the libretto," adds the critic, "though it may be conceded that Harry B. and Robert B. Smith have done some of their best work in adapting the original of Leon Stein and A. M. Willner. As operettas go, the book is probably up to the average, which is not saying a great deal, and in spots it is possibly above it. Yet its wit permits such a pearl of wisdom as 'Love is the banana skin on the sidewalk of life.' The first act seems to have suffered a bad strain in the transition from the old world tongue, and drags in spite of all that a half dozen capable stage folk can do to encourage it to activity. But the other two acts are full of incidents, depend less on the dialogue, and possess a goodly amount of snap and ginger and some really clever situations.

"The story as we have it involves the appearance of no less than thirty-seven principals. There is a poverty stricken aristocrat who would marry his son to the daughter of a rich plebeian. There is a son who objects because his heart and hand are bestowed on a flower girl—the opening scene deals with his non-appearance at the bridal feast. There are the aforesaid plebeian father, his impossible wife, their daughter, who also has a love affair of her own, the flower girl rejoicing in the name of Philene, country folk of varying degrees of grotesqueness, and gay Parisians. These and others join in weaving a web of amorous entanglement, plot and counterplot, which is torn asunder only after the two designing conspirators against true love are completely discomfited and routed."

# HENRIETTA CROSMAN'S AUTO STOLEN.

Henrietta Crosman has lost her \$2,000 automobile. It was stolen from in front of her husband's office, No. 133 West Forty-second Street. The car is a Cadillac. The theft occurred on Saturday, the 12th of November. Mr. Maurice Campbell, Miss Crosman's husband, believes it was the act of an organized band whose depredations amount to about a machine a day.

# IZETTA JEWELL GOES WEST.

Izetta Jewell opens Dec. 2, under Morosco's management, at Los Angeles, Cal., in *A Romance of the Underworld*. While en route to Los Angeles, Miss Jewell stopped at Chicago, and was offered the lead in *The Girl at the Gate*, to succeed Olive Windham. But on account of her engagement with Morosco, was unable to accept.

# MRS. LESLIE CARTER IN COURT

Sued by Costumer for Pink Silk Nightie and Other Gorgeous Paraphernalia.

Upon Mrs. Leslie Carter's refusal to pay for a pink silk nightgown valued at \$450, and delayed in the delivery, Henry Bendel, a Fifty Avenue costumer, has filed suit against the actress through her manager, John Cort and the trial is to take place this week in the Supreme Court here.

The "nightie," however, constitutes but a small fraction of the amount sued for, which is said to be more nearly \$5,000, including gowns that were to have been delivered in time for the production of *Two Women*, in 1910.

The gorgeous equipment of gowns, a Japanese coat of yellow silk, lavishly embroidered, especially designed corsets—which latter increased the bill by \$400—will make an interesting exhibit in the court room.

Of the "nightie," Mrs. Carter says it was most wonderfully planned, and as a sleeping garment was in a class by itself. Yet she feared to sleep in it for fear of nightmares.

Now, since the gowns were impossible, in addition to having been delivered later than the time agreed upon, the bill was not O. K'd by Mr. Cort. Hence all the trouble. A large attendance is looked for at the trial, when the finances will be "aired."

# WEDDING BELLS, OR NOT?

A Beautiful Show Girl and a Western Beer Baron's Son Puzzle Their Friends.

Beer and Beauty are still counter magnets in these days of the showgirl, just as they were a generation ago, when a Western brewery magnate espoused the hand of a then prominent star actress.

It seems that the friends of Miss Ethel Amorita Kelly, one of the principals of the Winsome Widow company, and the friends of Adolphus Busch III., are very much perturbed regarding the relations between the young people. The question is, are they, or are they not married?

Miss Kelly officially declares that she is not married, while Mr. Busch, twenty-two and callow, refuses to answer the question decisively. Now, Mr. Busch and Miss Kelly were seen much together, and his attentiveness was so marked that it was commonly commented in initiated circles. Yet Mr. Busch repudiates the story and says he has no idea of marrying Miss Kelly nor any other woman just for the present.

Miss Kelly is not so emphatic, and while she denies marriage, she will not go so far as to deny engagement to the rich brewer's son. What the young folks' many friends would like to know is, if a ceremony has yet taken place, and no bonds welded, what is the significance of the suspicious looking plain circlet which adorns the third finger of Miss Kelly's beautiful, white left, that suggests nuptials if nothing else.

# TO OUR OLDEST READER.

THE DRAMATIC MIRROR desires to discover the name and address of its oldest continuous reader. We do not know whether we shall find him in New York city, in Tombstone, or in New Zealand. But wherever he is, THE MIRROR desires to get into communication with him at the earliest possible moment. The first copy of THE MIRROR was issued January 4, 1879—thirty-three years ago. If there is any person who has read THE MIRROR continually ever since, that is the man or woman we wish particularly to hear from. But this is not addressed exclusively to readers of thirty-three years. We desire to hear at once from any one who believes he has read THE MIRROR longer than any one else. Our object in making this request will be stated by letter. Address "Oldest Reader Editor."

# ACTORS ARE POOR FINANCIERS.

Dr. Jay F. Pitts, of Chicago, has been sued by Mrs. Richard Harding Davis, formerly Beatie McCoy, for recovery of \$3,000 which the actress claims was invested by her in a supposedly successful coal company, known as the Bessemer Block Coal Company. Mrs. Davis says Victor Moore and De Wolf Hopper are also interested in the company. In spite of which it had to suspend operations. She bases her suit on a written agreement from Dr. Pitts, in which, she says, he promises to stand good personally for the losses. Evidently histrionic talent does not contribute to the successful operation of a coal mine.

# GUSTAV KERKER AT WORK.

Gustav Kerker, who recently returned from London, where he produced his *Grand Widows*, a new musical play, has arranged to compose several new pieces for George

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W. Lederer. The association of the two men dates back to the old Casino days, when so many successes were produced by Messrs. Lederer, Kerker, and C. M. S. McLellan. Mr. Lederer has discovered a new librettist to work with Mr. Kerker, but with characteristic modesty has withheld his name.





## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," etc.



## ALABAMA.

**MONTGOMERY.**—GRAND: Olive Vail in Miss Nobody from Starland 7 delighted large audience. William Hodges in Man from Home 8; excellent; large house.

**SELMA.**—ACADEMY OF MUSIC: Miss Nobody from Starland 8; moderate business. Maude Adams 18. Pink Lady 20.

## ARKANSAS.

**TEXARKANA.**—GRAND: Get-Rich-Quick Wallingford 4; best attraction in several seasons; capacity house. Mutt and Jeff 8 failed to please; good business. 101 Ranch Circus 11. Margaret Anglin 14. Al. P. Field 19. Goose Girl 20. Maude Powell 21.

## CALIFORNIA.

**SAN FRANCISCO.**—COLUMBIA: Julian Hittman ended good engagement 11.—ALOKAR: When Knighthood Was in Flower 4-11; business good. The Right Princess next.—COR: Chocolate Soldier 10-16.—SAVOY: Kolb and Dill and Maud Berri in Lonesome Town 9-16.—ITEMS: Holbrook Blinn gave a lecture at Stanford University 7, on "The College Man and the Stage." This is his alma mater.—The Orpheum has Mary Galyan 4-9; Emmeus. Fun in a Delicatessen Shop, and Pantazes. Nellie Schmidt, the Alameda girl, who swam the Golden Gate.

## COLORADO.

**DENVER.**—BROADWAY: Modern Eve 10-17; satisfactory musical play with catchy tunes. Woman 18-23.—FAROR: Fortune Hunter sent orchestra under stage and turned 'em away 10-19. Polly of Circus 17-23.—ORPHEUM: Nat M. Willis, Annie Kent, and others 17-23.

## CONNECTICUT.

**NORWICH.**—DAVIS: Million by excellent co. 11; large, well-pleased audience. Madame X 26. Remainder of time vaudeville and pictures.

## GEORGIA.

**ATHENS.**—COLONIAL: Pink Lady 11; excellent performance. S. B. O. Thomas-Jones Murphree co. in vaudeville 12-16; satisfactory performance. Winning Widow 18. Miss Nobody from Starland 19.

**SAVANNAH.**—THEATER: Pink Lady 8; fair business. Introduce Me 16.—LIBERTY: McDonald-Stout Players in Gains Some 11-16.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: Bert Leigh in Forty-five Minutes from Broadway 5; medium business. Winning Widow 8. 9; medium business. Forty-five Minutes from Broadway (return) 10; fair business.—ORPHEUM: Christie-Keller-Grozan Trio, Four Dancing Buses Dyer and Dyer, Dorothy Curtis Raymond and Hess 1-9; fair business.—PORTABLE: Mabel Paige Stock co. in Man Elizer Up 8-9; fair business.

## IDAHO.

**BOISE CITY.**—PINNEY: Bought and Paid For 4. 5; packed. Rajner's pictures 7-9; crowds. Madame Gaskel 14. Lottery Man 15. Dr. Cook (lecture) 18.

**NAMPA.**—OPERA HOUSE: Third Degree 5; good co.; fair house. Bought and Paid For 8; able co.; deserving of much praise; good house.

## ILLINOIS.

**ROCKFORD.**—GRAND: George Evans's Minstrels Oct. 23 pleased large house. Girl of the Underworld 26; fair house. Madame Sherry 28; small house. Sarah Padden in Kindling (return) 30 pleased good houses. U. T. C. 2; good houses. Fortune Hunter 5 pleased large house. Light Eternal 7-9; fair business.—ORPHEUM: John T. Ray, Howard and Lawrence. Tom Mahoney, Lester Roberts and Roberts; pleased large houses 4-9.

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players 11-16 in Road to Yesterday; well played; good business; Grace Hayward Albert Morrison, Dollie Davis, Minnie Badcliffe, Maude Atkinson, Lew Welch, Walter Pontier, and Frank Denithorne were excellent. Kindling underlined.

**OTTAWA.**—THEATER: Thomas W. Ross in Only Son 6 delighted capacity. Freckles 11 pleased good house. Littlest Rebel 26. Modern Eve 29.—GAYETY: Eliza 11-13 pleased big house.

**STREATOR.**—PLUMB: Freckles 9; fair business; well pleased. Law and Lady 10; good attendance and satisfaction. Littlest Rebel 27. Modern Eve 30.

**TAYLORVILLE.**—ELKS: Rosary Oct. 30; excellent co.; good business. Vaudeville and pictures 1-11; large attendance. Soul Kiss 20.

## INDIANA.

**MUNCIE.**—WYSON GRAND: Shepherd of the Hills 5; excellent co.; S. B. O. Funny Side of Life 7; poor house and co. Dixie Minstrels 9; poor house. Earle Stock co. 11-16 in World and Woman, Harriers Burned Away, One Girl in Thousand, White Squaw, Hello Bill, Love Route, Queen of White Slaves, In the Heart of the Storm, Robinson Crusoe, Merry Barbers 18. Bird of Paradise 19. East Lynne 20. Spring Maid 22. White Slave 26.

**PERU.**—WALLACE: Doris Stock co. 4-9; fair business. Girl of My Dreams Dec. 2.—ITEMS: Hazenbeck and Wallace Shows closed at Newbern, Tenn. S. B. E. Wallace reporting

a good season.—George Conners will open a Winter circus at St. Paul, Minn., 25-30.

**ROCHESTER.**—ACADEMY OF MUSIC: Law and the Lady 5; poor co. T. C. 7; fair business. Stronger Love 9 pleased. Thoroughbred Tramp 11.—KAE GEE: Vaudeville pleased big business.—STAR: Pictures; fair business.

**HAMMOND.**—THEATER: Law and the Lady 6; poor performance; light business. Circus Day 7; good business. Cat and the Fiddle 19; good house.—ORPHEUM: Four Van Staats 7-10; crowded houses.

**ANGOLA.**—CROXTON OPERA HOUSE: De Rue Brothers' Minstrels 5; good co.; packed house. Tomlinson's Stock co. 11-16. Norman Hackett 26.

**FRANKFORT.**—BLINN: Funny Side of Life 4; poor house. Shepherd of the Hills 7; capacity. Marks Musical Comedy co. 19. 20.

**GOSHEN.**—JEFFERSON: Common Law 8 satisfied small business. Knickerbocker Stock co. 11-16; good attendance.

## IOWA.

**DES MOINES.**—BERCHEL: Coburn Players 3-9 pleased good business.—PRINCESS: Stock co. in Three of Us 3-9 pleased good business.—ORPHEUM: Wilson's Comedy Circus. Frank Milton, De Long Sisters, Mrs. Gene Husbos, Carl McCullough, Harrison Armstrong's Players, Bob and May Kemp, Tusano Brothers 3-9; fair bill; good business.—MAJESTIC: Vaudeville and pictures 3-9; good business.

**SPENCER.**—GRAND: Cambridge Entertainers 8; good; owing to loss of baggage they had to appear in street clothes, but gave a good entertainment and satisfied full house. Brewster's Millions 13. Shepherd of the Hills 22.

**CLINTON.**—THEATER: Soul Kiss 7; poor co.; failed to please; light attendance. House of a Thousand Candles 8 pleased.

**GRINNELL.**—COLONIAL: Madame Sherry 9; good performance; fair house.

**PERRY.**—GRAND: Prince of To-night 15. Graustark 25.

## KANSAS.

**FORT SCOTT.**—DAVIDSON: Craig and Overholt, Dave Phillips, Steen, Allman and King 4-8. Glee and Hilarity. Frank G. Elmer, Rose and Ellis 7-9; good business.

**HUTCHINSON.**—CONVENTION HALL: Girl from Rector's 9; good business. Confession 28.—HOME: Officer 666 18. Shepherd of the Hills 28. Howe's pictures 30.

**INDEPENDENCE.**—BELDORF: Balkan Princess 7; fine business. Arab 8; capital performance; good business.

**SALINA.**—CONVENTION HALL: Shepherd of the Hills 13. Baby Mine 14. Officer 666 23.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE: Robert Mantel in King Lear, Macbeth, and Richard III.; good business; 8. 9. Fiske O'Hara in Rose of Kildare 7 pleased large audience.

## LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE: Victor Morley in Quaker Girl 8; large, pleased audience. Rose Maid 4; good business. Get-Rich-Quick Wallingford 5; capacity. Mutt and Jeff 9; good business. Maude Adams in Peter Pan 11. S. B. O. Louis Mass in Elevating a Husband 12. Al. G. Field 17. 18.

## MAINE.

**BRUNSWICK.**—CUMBERLAND: Cercle Dramatic Club in La Fausse Adultere 6; excellent; large house. Sousa's Band 22.—PASTIME: Arthur Harris, Church Sisters, photoplays 4-9; big business. Lightning Weston and photoplays 11-13.—MEMORIAL HALL: Parker's Boston Immercials 14.

**BATH.**—DREAMLAND: Moss and Fret. Bert and Edie Weston, photoplays 4-9; excellent. To large houses. Dave Rafael, Jordan Brothers, photoplays 11-16. Taylor Stock co. with Harry Moore, 18-23.

**LEWISTON.**—EMPIRE: Aborn Opera co. in Madame Butterfly 7; large, appreciative house; excellent co. Concert 21.

## MASSACHUSETTS.

**FALL RIVER.**—SAVOY: Blanche Ring in The Wall Street Girl 8; cordial welcome by large audience; the comedy was well staged and has plenty of bright lines; W. P. Carleton, Elmer Thompson, Paul Porter, Charles Silber, Lillian Spencer, Kate Winfield, and Alice Sullivan were excellent; Will Rogers scored with the larist; good chorus.—ACADEMY: Pringle and Allen, Corcoran and Stone, McGraw, Blake's Comedy Circus, Rex Fox, Mr. and Mrs. Markhart, Ward and Cullen, Bob Archer, 7-13; pleased. S. B. O.—PREMIER: Murray and Andrews, Bob Finlay, Larkin and Burns, Teddy Osborne's Pets, T. C. Hanley, Rose Holby Hold-worth 7-13; large attendance.—BIZOU: Billy James, Dave Devil Charlie, Three Thrilling Bounders, Baschell Four, Corcorans, Barney First, Three Buds, Pearl Stevens, Georgiana Guerin 7-13; good attendance.

**NEW BEDFORD.**—THEATER: Van and Rinehart, Shenneply Sisters, Harry Tunda 11-13; large audiences. Million 15. Sousa's Band 19. Little Boy Blue 20. Boston Symphony Orchestra 29.—HATHAWAY'S: Nance O'Neill, supported by Hathaway Stock co. in Jewess 11-16; breathing room only; seats entirely sold out in advance and big premiums offered. Fires of St. John 18-23.—VIEN'S: Rhoads's Marionettes, Frisco, Walter Thomas, Hanley and Jarvis 11-13; capacity. Chantrell, Schuyler and Green, Harry Newman, Zohino Kerne Sisters 14-16.—ORPHEUM: Riva Larson Troupe head remarkable bill 11-13. Prevette and Merrill, Kaiser's Dogs, and Merrill 14-16.—ITEM: Elm Rink has

been remodeled, and was reopened 18 as a burlesque house under name of Gaiety.

**LOWELL.**—OPERA HOUSE: Little Boy Blue 12; big house. Sousa's Band 17. Madame X will be presented 18-20.—MR. RIMAKO SQUARE: Merry-makers, Harry Thriller, Harry Le Clair, Johnny Curran, Moore and Rich 11-16; crowded houses.—KEITH'S: Love Trust, Monroe, Mack and Lawrence, Williams and Brooks, Selbini and Grovlin, Munson and Forrest, Merika and Carmen, John T. Murray, March Craig 11-16; big houses.—PLAYHOUSE: Drama Players presented Hypocrites to first-rate houses 11-16.—ACADEMY OF MUSIC: Bob Thomas and co. 11-16; good work; good houses.

**ATHOL.**—ELLSWORTH OPERA HOUSE: Augusta Ferry Stock co. 4-9; good business. Plays: Soldier of Empire, Beware of Men, Camille, Banker, Thief and Girl, Sanbo, Squaw's Love, Stetson's U. T. C. 13.

**LAWRENCE.**—COLONIAL: Freckles 7-9; fair business. Butterfly on Wheel 11; good house. Little Boy Blue 18. Concert 26.—OPERA HOUSE: Mallet-Denis Stock co. in Virginian 11-16; good business.

## MICHIGAN.

**COLDWATER.**—TIBBIS: Sousa's Band 1; capacity. De Rose Brothers' Minstrels pleased. 9. Barlett Concert 15. George W. Walsfield in Faust 16. Bud Hicks in Yankee Doodle Boy 22. White Sister 28.

## MINNESOTA.

**WINONA.**—OPERA HOUSE: Eva Lang in Her Husband's Wife 9 pleased light house. Kindling 11. May Hobson 15.

## MISSISSIPPI.

**JACKSON.**—CENTURY: Madame Sherry 7; fair business. Get-Rich-Quick Wallingford, good house; excellent co. Louis Mann 11. Mutt and Jeff 12. Maude Adams 15. Alma, Where Do You Live? 18. Heart Breakers 20. Margaret Anglin 27. Primrose and Dockstader 30. Pink Lady Dec. 3. Yankee Prince 3. Rosary Excuse Me 10. Spring Maid 14. Fortune Hunter 18. Forty-five Minutes from Broadway 25.

**GREENVILLE.**—GRAND: Madame Sherry made its third visit 6; good house; Ada Meade in title-role repeated former success.

## MISSOURI.

**ST. JOSEPH.**—TOOTLE: Power Behind Throne 3-6; well received; fair business. Gilbert and Sullivan Festival 15. 16.—LYCEUM: Maud Powell; warmly welcomed by good house. Howe's pictures 8. 9 pleased good business. Smart Set 10. 11; excellent attraction; R. H. Dudley great hit; business crowded. Girl from Montmartre 14.

**HANNIBAL.**—PARK: Modern Eve 5; excellent co.; good house. Naughty Marietta 11. McFadden's Flats 22.

**LOUISIANA.**—BURNETT-BUELL: Divorce Question 11 pleased good business.

## NEBRASKA.

**LINCOLN.**—OLIVER: Modern Eve 5. 6 pleased three good houses. Donald Brian in Siren 7 pleased good business. White Slave 8. 9; fair business.—ORPHEUM: John Higgins, Takiness, Fleurette, Cesare Neal, Howard's Dog and Pony Circus, Herbert Ashby, Al. G. Field, Bounding Pattersons 4-9; capacity.—LYRIO: Brodie and Pearl, Four Casting Castors, Harvares, Millards, pictures; pleased capacity 4-9.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE: Officer 666 6; good performance; good business. Fortune Hunter 7 delighted poor house. Howe's pictures 11. Smart Set 14.—LIEDERKRANZ: Modern Eve 7 delighted good business.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE: Dan Cortland, Dorris Claremont, Cort and Don, pictures 9; big business. Butterfly on Wheel 13; good business.—ORPHEUM: Anderson Twin Sisters, Eccentric Wheeler, Doyle and Edwards, pictures 4-9; good business.—LYRIO: Joyce and Phipps, Warren and Renfrew, Eliza Croft, pictures 4-9; good business.—STAR: Pictures to good business 4-9.

**MANCHESTER.**—PARK: King-Lynch Players in Man of Hour 4-9; record-breaking attendance. Salome Jane 11-16. Fortune Hunter 18-23.—AUDITORIUM: Hardeen, Monarch Comedy Four, Sadie Pondelier, photoplays 11-13; capacity.

## NEW JERSEY.

**JERSEY CITY.**—MAJESTIC: Vaughan Glaser and co. in Grain of Dust 11-16; fine houses. Lewis Waller and Made Tiffenage in Butterfly on Wheel 18-23.—ORPHEUM: Deep Purple, by the Orpheum Players, 11-16; excellent work; large business. Greyhound 18-23.—ACADEMY OF MUSIC: Gambler of the West, by the Academy Stock co. 11-16; good production; packed houses. Yankee Doodle Detective 18-23.—MONTICELLO: Rosener-Hillman Players, Joe Kelsey, Manly and Carson, Robinson and La Foy, Edgar Gates, Joe Hardman, Shaw and Swan, Kimball and Donovan, pictures 11-16; fine patronage.—KEITH'S: Vaudeville changes twice a week to packed houses.—BON TON: Crowded houses greet constantly changing vaudeville and pictures.—HUDSON (Union Hill): Crowded houses testify to an excellent bill



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presented 11-16 by Charles B. Middleton. Laura Spillmeyer, Jones and Silverstein, Ed. F. Reynolds, Marie Lee, Cabaret Trio, Larrie Clifford, Foster, Lamont and Foster, Louise Sticker's Circus.

**CAMDEN.**—TEMPLE: Eugene Hall Stock co. presented Checkers 11-16; big hit; Rollan Holden as Checkers was well cast; so were John Adair, Jr.; Jane Lewis, Richard Barrows, Ada B. Barbour, Dana Rowland, Clara Huber, Richard Marsden, Roy Gabriel, George Faulkner, Ben Hatfield; capacity business. Under Southern Sales 18-23.—BROADWAY: Keith's vaudeville house offered splendid bill 11-16; featuring The Suburban Winner; capacity.

**BURLINGTON.**—AUDITORIUM: Musical Maynettes, Reel and Hilton, Karl's Dogs, Vera Cumming, Kins-Nora, Elmore, and photoplay 4-8; excellent bill, to S. R. O. Lewis and Gilbert Cullen Brothers, Bowers and Baker, Harmonie Beaus Quartette, Laurie and Allen, and McAlaver, Marvels 7-9; fair business. Seven Hours in New York 13. Freckles 18. Louisiana Lou 29.

**ELIZABETH.**—PROCTOR'S: Hawthorn Minstrels, Kane and Barry, Juggling Nelson, Yvarey, Miller, A. Suburban, Mitun 11-13. Gardiner Family, Kalma, McBridge and Cavanaugh, Gladstone and Talmage, Brent Hayes, Paula Cremonesi 14-16; good business.—PROCTOR'S BROAD STREET: Pictures; good business.—GAIETY: Vaudeville and pictures; large house.

**BRIDGEPORT.**—CRITERION: Myrtle Harder co. 11-16 in Barrier, Girls, Brewster's Millions, Burziar and Lady, Heir to Hoorah, Dollar Mark, Bachelor's Romance; excellent business.

**WESTFIELD.**—THEATER: Pictures 11-16; capacity.

### NEW YORK.

**BUFFALO.**—STAR: Fears of Discretion 11-16 is a refreshing entertainment; exquisitely staged and superbly acted, with Edna Shannon at its head; S. R. O. Robert Hilliard in Arvise Case 18-23.—TECK: Aborn Opera co. in Chinese of Normandy 11-16; sumptuously produced; large houses. Bought and Paid For 18-23.—SHRA'S: Dicky Bell in the Barracks, Six American Dancers; crowded houses.—MAJESTIC: Old Homestead 11-16; big houses. Billy Van in A Lucky Hoodoo 18-23.—GARDEN: Robinson's Cruise Girls 11-16; big houses.—LAFAYETTE: Yankee Doodle Girls 11-16; large houses. Daffydille 18-23.

**ALBANY.**—HARMANUS LEECKER HALL: The Schuberts newest production, The Five Frankforters, a three-act comedy from the German, was shown here 8, 9; Sarah Cowell Le Moyne won heartiest commendation, and the supporting co. included Frank Loebe, Hynton Allen, Edward Emery, and Henece Kelly. Metropolitan Opera co. in La Boheme 12; Geraldine Farrar, fine voice and honors were shared by Riccardo Martin, the balance of the cast, chorus, and big orchestra. A word of praise is due Ben Franklin, under whose direction this famous organization was booked in this city. Southern Hand 15.—EMPIRE: Hittell Coomer's Beauty, Youth and Polly with Tom McRae, 11-13 drew packed houses. The Bon Ton Girls featuring Hittell Baker gave a snappy up-to-date burlesque performance to big houses 14-16.—PROCTOR'S: Excellent vaudeville and the latest motion pictures drew tremendous audiences 11-16.—MAJESTIC: Vaudeville and pictures 11-16 attracted crowds.

**BINGHAMTON.**—STONE OPERA HOUSE: Girls of the Mountains 9; packed house. Girls and Boys of Avenue B, Dillon Brothers, Blanchard and Platters, Williams and Rymer Sisters, pictures 11-13; capacity. Office 666 14. Billy the Kid 15, Angelus 16.—ARMORY: Howard Truesdell, Three Lee Gallala, Ward and Rosera, Pierce and Knoll, Grant and Maud, pictures 11-16.

**SYRACUSE.**—EMPIRE: Henrietta Crossman in Real Thing; fair business. 7-9. Girls of Love; sumptuously mounted and well performed to good houses 11-13.—WITTING: Sousa's Band; good houses 9. Prince of Pilsen drew well and pleased 11.—BASTABLE: Billy the Kid to tonnyer business 7-9. Bobbie's Knickerbocker Burlesquers attracted fairly 11-13.

**GLOVERSVILLE.**—DARLING: Baby Mine 7 pleased good house. Fortune Hunter, by excellent co. 11; interested good audience. Lion and Mouse 12; highly pleased fair audience. Common Law 14. Excuse Me 15. Howe's pictures 16. Merry Widow 23. Aborn Opera co. 26. Woman of Mystery 27.

**JOHNSTOWN.**—GRAND OPERA HOUSE: Lion and the Mouse 11; pleasing performance; medium business; Jane Hamilton and Richardson Cotton deserving of special mention. Excuse Me 14. Merry Widow 22. Aborn Opera co. in Bohemian Girl 27.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE: Howe's pictures 7-9; entertained large houses. Sousa's Band 14. Girls of Mountains 15. 16. Mrs. General Tom Thumb 18-20. Madame Butterfly 21. Margaret Hillington in Kipling 23.

**KINGSTON.**—OPERA HOUSE: Lion and Mouse 15. Blanche Ring in Wall Street Girl 16. Kirk Brown 18-23 in Wife, Raffles, Camille, Christian Brown of Harvard, Typhoon, Northern Lights, Two Orphans, Oliver Twist.

**CORTLAND.**—THEATER: Vaudeville and pictures 4-9 (excellent 8). Bought and Paid For 8; excellent production; full house. Office 666 11.—TEMPLE: Vaudeville and pictures; good returns.

**PENN VAN.**—SAMPSON: Mutt and Jeff 5 pleased largest house of season; S. R. O. Office 666 8; good business. Bought and Paid For 14. Chaucer-Keller co. 18-23.

**NEWARK.**—OPERA HOUSE: Pictures and vaudeville 7-9; capacity. Baby Mine 14. Vogel's Minstrels 18. Divorce Question 20. Fortune Hunter 25.

**BATAVIA.**—DELLINGER: Mutt and Jeff 8; capacity. Vogel's Minstrels 9 pleased good business.

**FORT PLAIN.**—THEATER: Baby Mine 11; excellent performance, to poor business. Merry Widow 21.

**HERKIMER.**—GRAND OPERA HOUSE: Lynn Stock co. 18-23; good business.

**SALAMANCA.**—ANDREWS: Bunt Pulla the Stripes 13 pleased capacity.

**WELLSVILLE.**—BALDWIN: Angelus 13. Sunbuket See 15.

### OKLAHOMA.

**DURANT.**—THEATER: Polly of Circus Oct. 25 pleased good business. Al. H. Wilson in It Happened in Potsdam 30 pleased good business. Common Law 1 failed to please good business.

### NORTH CAROLINA.

**ROCKY MOUNT.**—MASONIC OPERA HOUSE: Introduce Me Oct. 21 pleased. Mutt and Jeff 2 pleased. Aborn Opera co. in Bohemian Girl 4 delighted S. R. O. Baby Mine 12 pleased.

### OHIO.

**SPRINGFIELD.**—FAIRBANKS: Madame Sherry 8; good business. Nancy Borer 11-23 in Marriage of Kitty, Bachelor's Romance, Clarice, Green Stockings, Divoreca, Janice Meredith, Such a Little Queen, Price She Paid, Call of Cricket; good patronage.—NEW SUN: Matvo Mitchell Trio, Menlo Moore's Summer Girls, Art Adair, Haskie and Chiffon 11-16; attendance good.

**ALLIANCE.**—COLUMBIA: Little Miss Susan Oct. 31; fair co.; poor business. Girl from Rector's 7; well received; light house. Madame Sherry 14.

**IRONTON.**—MASONIC: Typhoon 1 pleased fair business. Girl in Taxi 4; fair business; good co. Maxwell Stock co. 14-16.

**URBANA.**—CLIFFORD: Laurent 9 gave snappy bill of magic ever shown in this theater. Ten Nights in Barroom 16.

**FREMONT.**—OPERA HOUSE: Divorce 8; highly pleased; good house. Beverly of Grandstark 11 failed to please light house.

**NORWALK.**—GILGER: Beverly of Grandstark 7 pleased light business. East Lynne 15. Howell-Keith Stock co. 18-23.

**SALEM.**—GRAND OPERA HOUSE: Little Miss Susan 11; fair co.; pleased (heavy) house. Rosary 15. Alma, Where Do You Live? 18.

**CAMBRIDGE.**—COLONIAL: Spring Maid, with Gene Lamekas, 7; large house; greatly pleased.

### OREGON.

**PORTLAND.**—HELLIG: Round-Up 4-9; featuring Maclyn Arbuckle; business affected by local supposition that this fine production was a moving picture production of the Pendleton Round-Up. Dustin Farnum in Little Rebel 10. Buttery on Wheel underlined.—BAKER: Bobbie Burnit 10-16. Seven Sisters underlined.

### PENNSYLVANIA.

**SCRANTON.**—LYCUM: Prince of Pilsen 7; excellent co.; good business; Jess Dandy scored and Arthur Hittell merited mention. Everywoman 11-13 delighted capacity; Eugene Ormond, Miriam Clements, Marie Wainwright, Frederic De Belleville, Hubert Osborn, and Norma Mark merit special mention; Lotta Eagle, Josephine Marie and Lois Meredith pleased. Howe's pictures 13, 14. John Drew 15. Louisiana Lou, with Alexander Carr and Sophie Tucker, 16. Edward A. Reikin's Yiddish co. 18. Fortune Hunter 21. 22.—POLA: Gus Edwards's Song Revue, Eddie Ross, Homer Land, Ruth Brothers, Bernard and Scott, 11-16; capacity.

**COLUMBIA:** Billy Watson's Reef Trust 11-13; business excellent. Billy Watson, Billy Spencer, and Sadie Husted scored; Marion and Thompson merit mention. Lady Buccaneers 14-16; excellent business; Dick Maddox and John C. Hanson made good. Yankee Doodle Girls 18-20. Dante's Daughters, with Gladys Sears and J. Theo Murphy 21-23.

**WILLIAMSPORT.**—LYCOMING: Allan Stock co. 4-9 in Banker, Thief and the Girl. Girl from Sherry's, Banjo, Wolf, Circus Kid, and Wild West; good appreciative audience. Get Rich-Quick Wallingford 13 had to cancel, owing to sudden death of Fred M. Lamade who was stricken with apoplexy. Mr. Lamade was sole owner of Lycoming Opera House also of Family Theater. He will be greatly missed by one of our leading citizens, and devoted much of his time to enterprises here. Fortune Hunter 15. School Days 16.

**MEADVILLE.**—ACADEMY: Alma, Where Do You Live? 7; good co.; decided hit; fair business; Max Latham in title-role deserves more than passing notice, as she would pack the theater were she to play a return date. Nymphs 11; good co.; pleased S. R. O. Little Women 16. Passing of the Third Floor Back 21. Mutt and Jeff 23. Little Miss Fix-it 30.

**ALTOONA.**—MISLER: Chicago Stock co. 11-16 in Stampede, York State Folks, Fourth Estate, Ichnael, Going Some, Governor, Bone Strongheart, Angel of the Trail; business good. Pacemakers 14; large house. Old Vermont Farm 18, 19.—ORPHEUM: Hickman Brothers, Coate and Marguerite 11-16; business good.

**WASHINGTON.**—GLOBE: Keros Sisters' Stock co. 4-9 pleased good business in Old Story, Silver Threads Among the Gold, Captain Clay of Missouri, Oliver Twist, Little Girl He Forgot, End of Trail, Follies of 1912 14. Passing of Third Floor Back 16. Howell-Keith Stock co. 18-23.

**MEKEESPORT.**—NEW WHITE: Stars of Stageand 4; excellent business; Louise Pearson, La Belle Helene, and a good-looking hard-working chorus received much applause. Face-

makers 16. Howe's pictures 20.—ALTMER: ER: Vaudeville and pictures 11-16.

**WILKES-BARRE.**—GRAND OPERA HOUSE: School Days 7-9; good business. Everywoman 13-15; fair business. John Drew 16. Fortune Hunter 18, 19. Margaret Hillington 20. Get-Rich-Quick Wallingford 21. Rainer's pictures 25. Soothers and Marlowe 25-27.

**HIDGWAY.**—OPERA HOUSE: Allen Stock co. 11-16 in House of a Thousand Candles, St. Elmo, in the Bishop's Carriage, Girl from Sherry's, Wolf, Circus Kid, Wild West, Spring Maid 25.

**VANDERGRIFT.**—CASINO: Merry Travelers 6, 7; good; big business. Fortune Hunter 11; good; fair business. Newiweeds 20. Howe's pictures 22.

**WEST CHESTER.**—OPERA HOUSE: Dr. Stanley L. Krebs 12 pleased large audience. Pictures and vaudeville 13-16; large patronage.

### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY: Della Clarke in Introduce Me Oct. 31 pleased light business. Winning Widow 2; good house; satisfactory. Louisiana Lou 5; adequate co.; drew moderate-ly. Pink Lady 6; fair business. Rainer's pictures 18, 19. Excuse Me 20. Bohemian Girl 21. C. B. Sanford 22, 23. Baby Mine 28.

**FLORENCE.**—AUDITORIUM: Mutt and Jeff 11; good co.; excellent business.

### TENNESSEE.

**CHATTANOOGA.**—LYRIC: Rainer's pictures pleased fair business 4-6. Common Law 12. Pink Lady 13. Louisiana Lou 14. Hapoy Hooligan 15. Miss Nobody from Starland 16. Traveling Salesman 18-20.

**KNOXVILLE.**—STAUR'S: Common Law 11; entertaining dramatization; fair house.—HIJO: Good business in the natural consequence of strong bill headed by the Australian Waits.

**DYERSBURG.**—AUDITORIUM: Mr. Friend from Arkansas 6 failed to please; small house. Coburn's Minstrels pleased good business 7.

### TEXAS.

**FORT WORTH.**—RYERS: Quaker Girl 7 pleased good houses. The Girl from Tokio 8; fair business. Confession 9; fair business. Al. G. Field's Minstrels 13 14. Goose Girl 15. 16. Johanna Galski 18.—RAYOY: All of a sudden 'Cuzer 11-19 pleased capacity. Great Divide 15-23.—MAJESTIC: Sunny Side of Broadway, Daniels and Conrad Reba and Ines Kaufman, Emil Hoch, H. T. MacConnell 11-19; good business.—PRINCESS: Our Boys 11-19 pleased fair business.—HIPPODROME: Vaudeville, headed by Maxim's Models, 11-19 pleased capacity.

**EL PASO.**—THEATER: U. S. Marine Band to good house Oct. 29. Byron's Troubadours 7, 8; good houses. Polly of the Circus 10, 11. Quaker Girl 18.—CRAWFORD: Albert Taylor Stock co. still playing to fair houses. Week 3. Tatra were: in Missouri, Fortune Hunter, and Stars of the Alamo.

**GALVESTON.**—GRAND: Perle Barti in Rose Maid 2, 3; excellent production, to large houses. Katha Williams in Man's Game 4, 5 deserved better business. Al. G. Field's Minstrels 8; capacity. Maude Adams in Peter Pan 11; delightfully refreshing performance to S. R. O.

**GAINESVILLE.**—OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam 4. George Damerel in The Heart Breakers 5 delighted full house. St. Elmo 6; fair performance and house. Confession 12.

**WACO.**—AUDITORIUM: Maude Adams in Peter Pan 4; excellent; S. R. O. Confession 9 pleased two good houses. Victor Morley in Quaker Girl 8 pleased big house. Al. H. Wilson 9 pleased big house.

**WICHITA FALLS.**—WICHITA: Heart Breakers 4 pleased good house. Polly of Circus 5 pleased fair house. Confession 11. Girl from Tokio 16.

**BONHAM.**—STEGER OPERA HOUSE: Polly of the Circus Oct. 2; big business; everybody satisfied.

### VIRGINIA.

**ROANOKE.**—ACADEMY OF MUSIC: Excuse Me 2 pleased fair business. Climax 7; good performance; poor business. Henrietta Crossman 25.—JEFFERSON: Lattimore-Leitch Stock co. 4-9 pleased good business entire week. Parish Priest 11-16; good performance and business.

**CHARLOTTESVILLE.**—JEFFERSON: Robert Mantell in King Lear 4; co. good; business fair. Excuse Me 5; co. fair; business excellent. William Collier 6; co. good; business fair. Oliver Stock co. 11-16.

**STAUNTON.**—BEVERLEY: Girl in Taxi 4; good co.; business fair. Pickett Stock co. in repertoire 11-16 pleased capacity.

### WASHINGTON.

**WALLA WALLA.**—KEYLOR GRAND: Broken Law with Constance Crawley and Arthur Maude, to fair business 8. Betty Barrows's Players in medium houses 9, 10. Dr. Cook in lecture 15. Chicago Opera co. in Secret of Summe 22. Round-Up 28.

**SPOKANE.**—AUDITORIUM: Office 666 10, 11.—AMERICAN: Jane Tyrrell played to good advantage in Witching Hour 4-6; good crowds attended throughout week.

### WEST VIRGINIA.

**FAIRMONT.**—GRAND OPERA HOUSE: Himmeln's Players Oct. 28-3; excellent co. Plays: Blue Mouse, Rosalind at Red Gate, In the Bishop's Carriage, Three Weeks, Coward, Lovers' Lane, Daughter of the South and Romeo and Juliet, Grandstark 4; good co. and house. Conny Sherry 5; fair co.; well-dilled house. Spring Maid 14. Howe's pictures 18. Neil O'Brien Minstrels 19. Girl and the Gambler 20.

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## WISCONSIN.

**JANESVILLE.**—MYERS'S GRAND: Kindling 2; good business; fine attraction and co. especially Sarah Padden. Girl Who Dared 3; light business. Fortune Hunter 4; fine co.; good house. Jersey Lily 5; fair. Jack Benny Stock co. 10-17.

**FOND DU LAC.**—HENRY BOYLE: Manhattan Stock co. 8. Fortune Hunter 10 pleased capacity. Littlest Rebel 14. Thief 17. Thomas W. Ross in Only Son 18. Jack Benny Stock co. 24-30.

**BELOIT.**—WILSON'S OPERA HOUSE: Fortune Hunter had good house 7. Shepherd of Hills to his business 9. Woman in Case 15. Freckles 16. Littlest Rebel 19. Third Degree 23. Thief 30.

**RACINE.**—THEATER: Champagne Belles 7; very good; large audience. Girl Who Dared 10; good business. Littlest Rebel 19. Thief 17. Only Son 19. Modern Eve 24.

**KENOSHA.**—RHODE: Ready Money Oct. 2 pleased big business. Howe's pictures 4. 5. capacity. Fortune Hunter 8; good business. Light Eternal 10; large audiences.

**LA CROSSE.**—THEATER: House of a Thousand Candles 10; house packed and pleased.

## CANADA.

**CALGARY, ALTA.**—SHERMAN GRAND: Bought and Paid For; splendid production well acted 4-6; D. Maranda and Josephine Drake gave fine performance, and the Jimmy Gilly of Robert Cavanaugh was a treat; good business. Orpheum Vaudeville 7-9; another good bill. Paul Dickey, De Witt and Sister. Barnes and Crawford; all received capacity. —EMPIRE: Excellent vaudeville 7-13; capacity. —LYRIC: Toronto Stock co. in Mercy Mary Ann 4-9 pleased good business. —SHRINERS' HALL: Alice Neilson 7 delighted large audience.

**LONDON, ONT.**—GRAND OPERA HOUSE: Merry Widow Oct. 30; business good. Three Twins 31; light attendance. Mutt and Jeff 1. 2; fair business. Everyman 4-6; fine performance, to large and thoroughly satisfied audiences. Ben-Hur 7-9; four performances, to excellent business. Trail of Lonesome Pine 11; satisfactory performance; light attendance.

**ST. JOHN, N. B.**—OPERA HOUSE: The Harkins Players 11-16 in A Woman's Way. Spendthrift. Mrs. Temple's Telegram. Walls of Jericho. Gentleman of Leisure. opened to an audience that failed to measure up, mainly to the merits of the performances. Buttery on Wheel 22, 23.

**HALIFAX, N. S.**—ACADEMY OF MUSIC: Stock co. in Great Divide to record business 4-9. Stealing Stone was given 11-16. Sydney Toler, author, played the leading male role, with much success, and Belle D'Arcy divided the honors with her clever work as the heroine.

**MOOSE JAW, SASK.**—CITY: Williams's Jubilee Singers 4; excellent co.; capacity. Paul Gilmore in Have 5; excellent co.; good business. Managing Mildred (Wallace Graham) 6. 7; good co.; female orchestra being special feature; fair business.

**REGINA, SASK.**—THEATER: Red Rose 4; excellent co.; S. R. O. Managing Mildred 8. 9 pleased fair business. Orpheum Vaudeville will be given Monday and Tuesday of each week at the Regina, commencing 18.

**WOODSTOCK, ONT.**—GRIFFIN OPERA HOUSE: Trail of Lonesome Pine 7 pleased large audience. Ben Grant Players 15. Little Miss Fix-It 21. —WHITE STAR: Pictures to large audiences nightly.

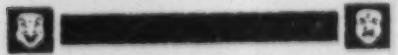
**SASKATOON, SASK.**—EMPIRE: Red Rose to capacity 7-9. Bought and Paid For 11, 12. Managing Mildred 13-15. Sheehan Opera co. 18-20. —STRAND: Norma Titterton in The Extension Table 11, 12.

**WINNIPEG, MAN.**—WALKER: Pomander Walk 4-9 pleased. Pollard Juveniles 11-16. —WINNIPEG: Madame X. by Permanent Players. 4-9; fine; good business.

**KINGSTON, ONT.**—GRAND: Hijah 6; large audience. Human Hearts 7; good business. Arrival of Kitty 10. Bohemian Girl 20.

## LETTER LIST

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Villiers, Violette. Ella Vaughan. Williams, Klaid. Beulah Watson. Carol Warren. Marie Weller. Baronne Whipple. Olive West. George Woodthorne. Alice Ward.

## MEN.

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## RECORD OF DEATHS

CHARLES L. BANKS, an actor of the old school, who once played with Booth and Barrett, and a veteran of the Civil War, died Nov. 12, in the Mercy Hospital, Baltimore. He was a comedian of note in the United States and Canada and one of the best known men in the profession. He was born near Buffalo. Banks wrote and produced a play entitled Grant's Trip Around the World. This was produced in the old Walnut Street Opera House in Philadelphia, and was successful. He also owned the Fountain Theater in Kansas City, where he started Johnnie Ray. This season he was engaged by the Western Vaudeville company. He also played the part of end man in Thatcher, Primrose and West's minstrels and in Hyde and Behman minstrels.

HARRY C. AIKEN, scenic artist, died on Nov. 10 at the Emergency Hospital, Bronx. He was thirty-five years old and a member of Painters and Decorators Union No. 281. His home was in the Bronx.

MISS ANNA SCHULTE, pianist, a pupil of S. B. Mills and composer of Dance of the Gnomes, The Brownie's Revel and Love's Rosary, died recently at Los Angeles, Cal.

ELVIN E. HAGER, a well known bandmaster, died at his home in the Bronx, N. Y., Nov. 8.

LOUIS CYR, once known as the world's champion weight lifter, died in Montreal, Nov. 10, at the residence of his daughter. His weight at one time was 365 pounds, but at the time of his death he had dropped to 185 pounds.

LUCILLE MARIOTTA died recently at the residence of her parents in Columbus, Ohio, in the thirty-fourth year of her life. She was a former vaudeville singer.

FRED M. LAMADE, owner of the Lyceum Opera House and Family Theater, Williamsport, Pa., died suddenly of apoplexy in that city on Nov. 13.

JAMES HARRIS, wardrobe man at the Hippodrome, died yesterday at his home, 337 West Forty-fifth Street, from heart disease. He was forty-four years old. A widow and two daughters survive him.

MISS BETTY GOWER, eldest daughter of Dr. and Mrs. John John Gower, of Denver, died at the home of her parents in Denver, Col., on Nov. 6, aged twenty.

LOUISE SCHLEPPY DREEKE, a chorus singer, died at her home in Brooklyn Nov. 6. She was the wife of John Dreeke.

CHARLES L. BANKS, a well-known figure in theatrical circles, died at the Mercy Hospital in Baltimore, Nov. 11, following a brief illness. He was connected with many of the William A. Brady shows. He is survived by his wife and two children.

JOHN A. BARKER, a seaside musician, died Nov. 7, at his home in Santa Monica, aged fifty-one.

MARGARET MILNE, a young singer of Columbus, Ohio, died in Meridian, Miss., after an illness from typhoid fever. She recently left Columbus to accept a position in Mississippi as a vocal instructor, and was stricken while at work.

WILLIAM SIDNEY PENLEY, one of the best known comedians on the English stage, died Nov. 11, in London at the age of sixty-one. He has been retired from the stage since 1901.

JOHN T. BURKE, well known as an actor, passed away at his home in Hoboken, Nov. 9, following a short illness, in the fifty-seventh year of his life.

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Alberta Lee, characters and general business, stock experience. Care Little, F. K. D. No. 5, Painesville, O.

Gertrude North, ingenue, stock or repertoire. Address, Buckingham Valley, Bucks County, Pa.

Conrad Cantzen, at liberty after Nov. 16. George Barr, characters, dialect old men, production, stock or vaudeville. Address DRAMATIC MIRROR.

Machel Harr, characters, old women, grand dames; production, stock or vaudeville. Address DRAMATIC MIRROR.

Raymond Greenleaf, juveniles and some heavies, stock or production. Address, 43 Westland Avenue, Boston, Mass.

## Wanted—Dramatic.

People in all lines for stock and repertoire. Those doing specialties preferred. Address Empire Theatrical Exchange, Newark, N. J.

Farce comedy people in all lines. Address G. L. Barton, Tripp, S. Dak. Comedian with specialty for the Chauncey-Kelley company. See Dates Ahead.

Young and good looking leading woman for Murphy's Comedians. Bastrop, Tex., until Nov. 23.

Stock people in all lines for repertoire and tabloid drama. Address S. L. Hoffman, 942 Prospect Avenue, Cleveland, O.

## At Liberty—Miscellaneous.

Bill poster not afraid of work. Member of C. B. P. H. L. Rohrback, Box 335, Warwick, N. Y.

Experienced secretary wishes position with playwright or any one connected with the profession. Address M. B. DRAMATIC MIRROR.

E. W. Gailther, general business, stock or road, address, care of Harry Davis Stock company, Pittsburgh, Pa.

Thoroughly progressive house manager and publicity man; ten years' experience. Understands legitimate vaudeville and moving picture business. Samuel Hartwell, Coudersport, Pa.

B. Henry Handon; character and old men; stage management. 133 Osborne Street, Winnipeg, Man.

Young ingenue and character woman wishes stock work. Experience. Address Box 208, Brandon, Vt.

Roy Sutherland, heavies, for permanent stock. Address Niagara Hotel, Peoria, Ill. Roy Sutherland.

Young man, twenty-one; play small character and juvenile roles; late of Stanford-Western Players. Photos and clippings. Paul C. Henderson, care of Casino Theater, Philadelphia, Pa.

First-class solo violinist, Austrian, would join a Western vaudeville circuit or stock company. Large repertoire. Excellent credentials. Fred de Arnould, 814 North Sixth Street, Springfield, Ill.

First class picture show pianist and trap drummer, with full line of traps and effects. Will work double or single. Address Pianist, 612 Woodland, Kansas City, Mo.

Lady Trap Drummer, prefers orchestra work; reads music and has full line of effects. Address Drummer, 1322 East Tenth Street, Kansas City, Mo.

Bailey and Mack, blackface comedians, with good comedy. Photos sent. Address Elmo Mack, Lyceum Theater, Memphis, Tenn.

## Wanted—Miscellaneous.

Permanent location for Hartman and Wallace Players. Write or wire Hartman and Herron, American Theater, East Liverpool, O.

To book three or four good attractions per month on percentage; seating capacity 700; population, 3,500; drawing population, 8,000. Opera House, North East, Pa.

Young lady 18-22, soprano for vaudeville playlet; must know German. Permanent position in Germany and Austria. Address Arthur Heribert Monea, DRAMATIC MIRROR.

Purchaser for the Theater Royal, Montreal. Sale in order to divide estate. Address H. Joseph and Company, Inc., Real Estate Agents, Montreal, Canada.

Singers for motion-picture houses. Address Crystal Theater, Waterloo, Ia.

Piano player that doubles brass for Murdoch Brothers' Comedians. Lyndonville, Vt., until Nov. 23.

Good sight pianist for Chase-Lister company. Address W. T. Lister, Marshall, Mo. Property man and stage carpenter; must be union men and able to play parts. N. Appell, Opera House, York, Pa.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Mount Vernon, Ala. 20. Atlanta, Ga. 21-23. Evansville, Ind. 25. Lexington, Ky. 26. Louisville 28-30.  
"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—Indefinite.  
ALIAS JIMMY VALENTINE (Lieber Co.): Pittsburgh, Pa. 18-23.  
ANDRE, ANTHONY: St. Joseph, Mo. 24-27. Omaha, Neb. 28-30. Minneapolis, Minn. Dec. 2-7.  
ANGEL OF THE TRAIL (Holla Hall): Saranac Lake, N. Y. 20. Lake Placid 21. Tupper Lake 22. Herkimer 23.  
ANGLIN, MARGARET (Louis Netherland): New Orleans, La. 17-23. Baton Rouge 24. Vicksburg, Miss. 25. Yacoo City 26. Jackson 27. Shreveport, La. 28. Lake Charles 29. Lafayette 30. Port Arthur, Tex. Dec. 2. Beaumont 3. Galveston 4.  
ARLIS, GEORGE (Lieber Co.): Boston, Mass. Oct. 14—Indefinite.  
BABY MINE (William A. Brady): Kansas City, Mo. 17-23. Bartlesville, Okla. 25. Tulsa 26. Okemah 27. McAlester 28. Muskogee 30. Ft. Smith, Ark. Dec. 2. Little Rock 3. Hot Springs 4.  
BABY MINE (William A. Brady): Lambert, N. C. 20. Lenoir 21. Rockingham 22. Ohio 23. Charleston 24. Sumter 29. Camden 30. Orangeburg Dec. 2. Blackville 3. Barnwell 4.  
BABY MINE (William A. Brady): Wellsville, N. Y. 20. Glen 21. Schenectady 22. Jamestown 23. Franklin, Pa. 25. Oil City 26. Kane 27. Bradford 28. Dunkirk, N. Y. 29. Erie, Pa. 30. Ashtabula, O. Dec. 2. Greenville, Pa. 3. Meadville 4.  
BACHMAN'S HUNSMAN (Giles and Bradfield): Grumby Center, La. 20. Waterloo 21. Balacon, Ark. (Graham and Bradfield): Jacksonville, Ill. 20. Edwardsville 21. Macomb 23. Quincy 24. Monmouth 25. Galesburg 26. Keosauqua 27. Rock Island 28.  
BEN-HUR (Klaw and Erlanger): Chicago, Ill. Nov. 11-Dec. 7.  
BILLY THE KID (Herbert Farrar): Olean, N. Y. 20. Jamestown 21. Hornell 22. Elmira 23. Ithaca 25. Newark 27. Auburn 28. Troy 29. Schenectady Dec. 2. Saugerties 3. Poughkeepsie 4. Albany 5. 6.  
BILLY THE KID (William Wood): Lexington, Va. 20. Covington 21. Blanton, W. Va. 22. Beckley 23. Huntington 25. Mt. Sterling, Ky. 26. Winchester 27. Lexington 28. Frankfort 29. Hamilton, O. Dec. 1.  
BIRD OF PARADISE (Olivier Morosco): Dayton, O. 20. Columbus 21-23. Louisville, Ky. 25-30.  
BLAIR, EUGENIE (G. H. Nicolai): Indianapolis, Ind. 18-23.  
BLINDNESS OF VIRTUE (William Morris): Albany, N. Y. 18-20. Rochester 21-23.  
BLINN, HOLBROOK (William A. Brady): Red Bank, Cal. 20. Modesto, Ore. 21. Eugene 22. Salem 23. Portland 24-30. Astoria Dec. 1. Centralia, Wash. 2. Aberdeen 3. Olympia 4. Brought and Paid For (Wm. A. Brady): Buffalo, N. Y. 18-23.  
BOUGHT AND PAID FOR (Wm. A. Brady): Chicago, Ill. Oct. 21—Indefinite.  
BOUGHT AND PAID FOR (Wm. A. Brady): Winnipeg, Man. 20-23. Minneapolis, Minn. 25-30. St. Paul Dec. 2-7.  
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Louisville, Ky. 18-23. Indianapolis, Ind. 25-30. Columbus, O. Dec. 2-7.  
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Philadelphia, Pa. 4-25.  
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Hammond, Ind. 20. Bay City, Mich. 23.  
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Parkersburg, W. Va. 21.  
BURKE BILLIE (Charles Frohman): New York city Sept. 9—Indefinite.  
BUTTERFLY ON THE WHEEL (Messrs. Shubert and Walter): San Francisco, Cal. 18-31. Sacramento Dec. 1. 2. Stockton 3. BUTTERFLY ON THE WHEEL (Messrs. Shubert and Walter): St. John, Can. 23. 24. 25. C. O. D. (John Cort): New York city Nov. 11—Indefinite.  
COURT PLAYERS (L. M. Goodstadt): Chicago, Ill. 18-23. Rockford 29.  
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—Indefinite.  
COLEMAN, WILLIAM (Law Fields): New York city Nov. 12—Indefinite.  
COMMON LAW (Co. A. H. Woods): Des Moines, Ia. 17-20. Galesburg, Ill. 21. Joliet 22. Hammond, Ind. 24.  
COMMON LAW (Co. A. H. Woods): Atlanta, Ga. 18-20. Evansville, Ind. 21. Mobile, Ala. 22. Hattiesburg, Miss. 23.  
COMMON LAW (Co. A. H. Woods): Oswego, N. Y. 20. Little Falls 21. Oneida 22. Auburn 23.  
CONCERT THE (David Belasco): Bangor, Me. 20. Lewiston 21. Portland 22. 23. Lawrence, Mass. 28. Springfield 29.  
COUNTRY BOY (H. B. Harris, Inc.): Chicago, Ill. 4-30. Grand Rapids, Mich. Dec. 2-7.  
COUNTY HERIFF (Wm. and Lambert): Bowling Green, Ky. 21. Owensboro 23. Evansville, Ind. 24. Terre Haute 27. Decatur, Ill. 28. Hannibal, Mo. 30.  
COW PUNCHER (Brandon's): Trinidad, S. Dak. 20. Springfield 21.  
CRANE, WILLIAM H. (Joseph Brooks): Parkersburg, W. Va. 23.  
CRISMAN, HENRIETTA (Maurice Campbell): Newark, N. J. 18-23. Norfolk, Va. 27.  
DAUGHTER OF HEAVEN (Lieber Co.): New York city Oct. 12—Indefinite.  
DIVORCE QUESTION (Gaskill and MacVitt): E. Jordan, Mich. 20. Berne 21. Charlotte 22. South Bend, Ind. 23. South St. Marie, Mich. 25. Escanaba 26. Marquette 27. Calumet 28. Houghton 29. Ishpeming 30.  
DIVORCE QUESTION (Central): Rowland and Clifford: Kewanee, Ill. 20. Princeton 21. La Salle 22. Rockford 23. Benton Harbor, Mich. 24. Ypsilanti 25. Battle Creek 26. Marshall 27. Kalamazoo 28. Bay City 29. Saginaw 30. Grand Rapids Dec. 1. Flint 2. Port Huron 3. Pontiac 4.  
DREW JOHN (Charles Frohman): Pittsburgh, Pa. 18-23. Philadelphia 23-Dec. 1.  
EAST LYNNE: Muncie, Ind. 20. Terre Haute 22.  
EVERY WOMAN (Henry W. Savage): Newark, N. J. 18-23. Springfield, Mass. 25-27. New Haven, Conn. 28-30.  
EVERY WOMAN (Henry W. Savage): Grand Rapids, Mich. 18-23. Cincinnati, O. 24-30.  
EXCURSE ME (Eastern: Henry W. Savage):

Iowa, 20. Oakes, U. 23. Mantle 25. Provo 28. Kila, Nev. 29. Loveland 30. Reno Dec. 1.  
MADAM HANFORD-TYLER-DROFNAB: Columbia, S. C. 20. Augusta, Ga. 21. Charleston, S. C. 22. Savannah, Ga. 25. 26. Jacksonville, Fla. 27. Tallahassee 29. Pensacola 30. New Orleans, La. Dec. 1-7.  
MADAM X: Providence, R. I. 18-20. Norfolk, Conn. 29.  
MAN HIGHER UP (Jos. M. Gaites): Philadelphia, Pa. 11-23.  
MANN, LOUIS (Werba and Loeschner): Evansville, Ind. 20. Terre Haute 21. Springfield, Ill. 22. Decatur 23. St. Louis, Mo. 25-30.  
MANICURE ROBERT B. (William A. Brady): Toledo, O. 18-23.  
MASON, JOHN (Charles Frohman): New York city Sept. 19—Indefinite.  
MASTER OF THE HOUSE (Messrs. Shubert): MEKHAN, JOHN (Monte Thompson): Corning, N. Y. 20. Hornell 23.  
MERE MAN (William Harris): Rochester, N. Y. 22-23. New York city 25—Indefinite.  
MILSTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—Indefinite.  
MILSTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill. Sept. 23. Nov. 23. Milwaukee, Wis. 25-30.  
MILLER, HENRY (Klaw and Erlanger): Boston, Mass. Nov. 4-Dec. 14.  
MILLION, THE (Henry W. Savage): Chicago, Ill. Nov. 11—Indefinite.  
MILLION, THE (Henry W. Savage): Worcester, Mass. 20. Keene, N. H. 21. Brattleboro, Vt. 22. White River Jct. 23. Barre 24. St. Johnsbury 27. Plattsburgh, N. Y. 29. Olean Falls 30.  
MINNIE GIRL (Norton and Barth): Westchester, Wash. 20. Olean 21. Harrington 22. Davenport 23. Spokane 24. No. Yakima 25.  
MRS. WIGGS OF THE CABBAGE PATCH: Chicago, Ill. 24-30.  
NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11—Indefinite.  
OFFICER 666 (Cohan and Harris): Toronto, Can. 18-23.  
OFFICER 666 (Middle West: Cohan and Harris): Ashland, Pa. 20. Hazleton 21. Shenandoah 22. Mahanoy City 23.  
OFFICER 666 (Southern: Cohan and Harris): Arkansas City, Kan. 21. Independence 22. Coffeyville 23.  
OFFICER 666 (Western: Cohan and Harris): Winnipeg, Can. 18-20. Duluth, Minn. 22. 23. Minneapolis 24-30. St. Paul Dec. 1-7.  
OLOUT CHAINKEY (Henry Miller): Milwaukee, Wis. 17-20.  
OLD HOMETOWN (Frank Thompson): Toronto, Can. 18-23. Cleveland, O. 25-30. Detroit, Mich. Dec. 1-7.  
OLD HOMETOWN (Coast: Frank Thompson): Visalia, Cal. 20. Lemoore 21. Coalinga 22. Hanford 23. Oxnard 24. Taft 25. Maricopa 26. Yuma 27. Bakersfield 28. Santa Barbara 29. Ventura 30. Oxnard Dec. 1. Riverside 2. Redlands 3. Pomona 4.  
ONE DAY: St. Louis, Mo. 17-23. St. Joseph Dec. 2-4.  
OUR WIVES (Jos. M. Gaites): New York city 4-23.  
OVER NIGHT (William A. Brady): Rochester, N. Y. 18-23.  
PAID IN FULL (Eastern: C. S. Primrose): Marshall, Mo. 21. Lexington 22. Hannibal 23. Warrenton 25. Butler 26. Rich Hill 27. Pittsburg, Kan. 28. Carthage, Mo. 30.  
PAID IN FULL (Western: C. S. Primrose): Manassas, Va. 21. Altus 23. Lawton 24. Ardmore 25. Marietta 26. Thibodaux 30.  
PAIR OF CUNTS (Ed. McDowell) (J. Jay Smith): Lancaster, Pa. 20. Killen 21. Rogers 22. Gatesville 23.  
PASSERS-BY (Charles Frohman): Boston, Mass. Nov. 18-Dec. 7.  
PASSING OF THE THIRD FLOOR BACK: Meadville, Pa. 20. Newark, O. 30.  
PEP MY HEART (John Cort): New York city Nov. 23—Indefinite.  
POLY OF THE CIRCUS (Frederic Thompson): Denver, Colo. 17-23.  
POWER BEHIND THE THRONE (E. C. White): St. Paul, Minn. 17-23. Milwaukee, Wis. 24-30.  
POYNTER, BRULAN (Burt and Nicola): Atlanta, Ga. 18-23.  
PRICK THE (Clarence Bennett and Co.): Galesburg, Ill. 20. Hannibal 21. Ft. Madison, Ia. 22. Moline 23. Davenport, Ia. 25. Sterling 27. Mt. Pleasant 28. Rockford 29.  
PUTTING IT OVER (Frank Hatch): Nashville, Tenn. 18-20. Columbia 21. Huntsville, Ala. 22. New Decatur 23. Memphis, Tenn. 24. 25. Greenville 26. Columbus 27. Birmingham, Ala. 28. Selma 29. Mobile 30. New Orleans, La. Dec. 1-7.  
QUESTION, THE (Walter Bradford): Springfield, Mass. 21.  
READY MONEY (H. H. Frazer): Cincinnati, O. 17-23. Springfield 26. Dayton 27. Columbus 28-30.  
READY MONEY (H. H. Frazer): New York city Aug. 10—Indefinite.  
READY MONEY (H. H. Frazer and Wm. A. Brady): London, Eng. Aug. 19—Indefinite.  
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Baltimore, Md. 18-23.  
REYNOLDS, HARRINGTON (A. C. Delamater): Auburn, N. Y. 20. Olean 21. Utica 22. Little Falls 23. Amsterdam 24. Granville, Vt. 27. Rutland 28. Barre 29. Burlington 30. Plattsburgh, N. Y. Dec. 2. Saranac Lake 3. Malone 4.  
RICH MAN'S SON (James Forbes): New York city Nov. 4—Indefinite.  
ERSON, MAY (L. E. Sire): Burlington, Ia. 20.  
RONARY (Central: Rowland and Clifford): Beaver Falls, Pa. 20. E. Palestine, O. 21. John 22. Warren 23. Salem 24. Greenville 26. Greenwich 27. Elira 28. Lorain 29.  
RONARY (Central: Rowland and Clifford): Cincinnati, O. 18-23. Middletown 24. Ft. Wayne, Ind. 25. 26. Springfield, Ill. 28. Peoria 29. St. Chicago Dec. 1-Jan. 4.  
RONARY (Eastern: Rowland and Clifford): Christopher, Ill. 20. Benton 21. Mt. Vernon 22. Washington 23. Linton, Ind. 25. Richmond, Ill. 26. Shelbyville, Ind. 27. Vincennes 28. Elkhart, Ind. 29. Mattoon 30. Decatur Dec. 1. Charleston 2. Shelbyville 3. Green 4. Marshall 5. Peoria 6.  
RONARY (Southern: Rowland and Clifford): Hawkinsville, Ga. 20. Sandersville 21. Macon 22. Winder 23. Milledgeville 24. Madison 25. Winder 27. Athens 28. Sparta 29. Augusta 30.  
ROBARY (Western: Rowland and Clifford): Dousherville, La. 20. Piousville 21. Alexandria 22. Natchitoches 23. Mansfield 25. Shreveport 26. Ruston 27. Monroe 28. Tallulah 29. Vicksburg, Miss. 30. Port Gibson Dec. 2. Natchez 3. Baton Rouge, La. 4.  
ROBARY, THE (Gaskill and MacVitt): Thatcher, Ariz. 20. Safford 21. Muesel 22. Clifton 23. Silver City, N. Mex. 24. Deming 26. Douglas, Ariz. 27. Bisbee 28.  
ROSS, THOMAS (J. W. Weika): Battle Creek, Mich. 22.  
ROYAL SLAVE (George H. Bulb): Hindsboro, Ill. 20. Alton 21. Alwood 22. Betany 23. Decatur 24. Argenta 25. Mt. Pleasant 26. Waynesville 27. El Paso 28. Minner 29. Pontiac 30.  
R. SOKLA, ANNIE: New York city Nov. 11—Indefinite.  
SCRAPE OF THE PEN (Messrs. Weber and Fields): New York city Sept. 20—Indefinite.  
SERVANT IN THE HOUSE (Merle H. Norton): Shenandoah, Va. 20. Clifton Forge 22. Cavitation 23. Lexington 25. Danville 27. Lynchburg 28.  
SEVEN DAYS (W. B. Frederick): Youngstown, O. 18-20. Akron 21-23.  
SHEA, THOMAS E. (A. H. Woods): Nashville, Tenn. 18-23.  
SHEPHERD OF THE HILLS (Gaskill and MacVitt): Larned, Kan. 20. St. John 21. Stafford 22. Pratt 23. Wellington 25. Eldorado 26. Newton 27. Hutchinson 28. Anthony 29. Alva, Okla. 30.  
SHEPHERD OF THE HILLS (Gaskill and MacVitt): Birmingham, Ala. 18-23. Atlanta, Ga. 25-30.  
SHEPHERD OF THE HILLS (Gaskill and MacVitt): Emmetsburg, Ia. 20. Katharine 21. Spencer 22. Hartley 23. Sibley 25. Sheldon 26. Rock Rapids 27. Sioux Falls, S. Dak. 28. Mitchell 29. Plankinton 30.  
SHEPHERD OF THE HILLS (Gaskill and MacVitt): Bloomington, Ind. 20. Bedford 21. Seymour 22. Columbus 23. Madison 25. Greensburg 26. Anderson 28. Bellefontaine, O. 29. Plona 30.  
SINGING, MADAME (Lieber Co.): New York city Nov. 25—Indefinite.  
SNOW WHITE (Winthrop Ames): New York city Nov. 7—Indefinite.  
SOTHERN, E. H. and JULIA MARLOWE (Messrs. Shubert): Philadelphia, Pa. 4-23. Trenton, N. J. 25. Wilkes-Barre, Pa. 26. 27. Scranton 28. Allentown 29. Harrisburg 30. Washington, D. C. Dec. 2-14.  
SPURGEON, EDNA MAY (Blaney-Spooner Co.): Minneapolis, Minn. 17-23.  
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass. Sept. 2-Dec. 28.  
STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 31.  
STUMBLING BLOCK (Oscar Graham): Greenville, S. C. 20. Cooleville 21. Meza 22. Teague 23. Athens 25.  
SUNDONNET SUE (Park Play Co.): Sanbury, Pa. 20. Harrisburg 21. Lebanon 22. York 23.  
TAKING THINGS EASY (James K. Hackett): Chicago, Ill. Nov. 10—Indefinite.  
TESS OF THE STORM COUNTRY: Aurora, Ill. 24.  
THE LMA (Messrs. Link and Elliott): Villars, Ia. 21. Ottumwa 23.  
THE LMA (Messrs. Primrose and McMillan): Astoria, Wis. 20. Wausau 22. Ansonia 24. Suarta 27. La Crosse 28. Reedsburg 29. Beloit 30. Madison Dec. 1.  
THIRD DEGREE: Beloit, Wis. 23.  
THURSTON, ADELAIDE (Francis X. Hope): New York city Nov. 27.  
TOWN MARSHAL (Messrs. Wee and Lambert): St. Marys, Pa. 20. Kane 21. Irwin 22. Meadville 27. McKeesport 28. Beaver 29.  
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Washington, D. C. 18-23. Norfolk, Va. 28-30.  
TRAVELING SALESMAN (H. B. Harris, Inc.): Toledo, O. 18-23. Grand Rapids, Mich. 25-30. Ft. Wayne, Ind. Dec. 1. Indianapolis 2-4.  
TRAVELING SALESMAN (Southern: A. S. Stern): Chattanooga, Tenn. 18-20. Memphis Dec. 2-7.  
UNCLE TOM'S CABIN (Western: Wm. Kibbey): Dubuque, Ia. 20. Cedar Rapids 22. 23. Des Moines 24-27. Omaha, Neb. 28-Dec. 1. Lincoln 2-4.  
WALLACE, LEWIS (Messrs. Shubert and Walter): New York city 25-30.  
WARFIELD, DAVID (David Belasco): Detroit, Mich. 18-23.  
"WAY DOWN EAST" (William A. Brady): Chicago, Ill. 18-20.  
WHAT AILS YOU? (Henry W. Savage): New York city Nov. 18—Indefinite.  
WHERE THE TRAIL DIVIDES: Chicago, Ill. 17-23.  
WHIP THE (Cannock and Gent): New York city Nov. 22—Indefinite.  
WHITE SLAVE (Robert Campbell): St. Louis, Mo. 17-23. Muncie, Ind. 30.  
WHITE SQUAW: Cleveland, O. 18-23. Indianapolis, Ind. 25-30.  
WILHELM, HENRI (G. V. Tefft): Baltimore, Md. 21. Trenton 22. Chillicothe 23. Lehigh 25. Liberty 26. Hope 27. Dallas 28. Aquila Dec. 3. Brunswick 4. Lamm 5. 6.  
WILSON, AL. H. (Sidney R. Ellis): Houston, Tex. 18. 20. Galveston 21. Beaumont 22. New Iberia, La. 23.  
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.  
WOMAN, THE (David Belasco): Brooklyn, N. Y. 18-23.  
WOMAN, THE (Western: David Belasco): Denver, Colo. 18-23.  
YEARS OF DISCRETION (David Belasco): Chicago, Ill. Nov. 19—Indefinite.  
YELLOW JACKET (Harris and Sawyer): New York city Nov. 4—Indefinite.  
YOUNG, THE (J. J. Jones, Jr.): 18-20. Omaha, Neb. 21-23. Minneapolis, Minn. 25-30.

## TRAVELING STOCK COMPANIES.

AURBY (D. O. Hitter): Grafton, W. Va. 18-23.  
BESKEY, JACK (J. D. Frothington): Beaver Falls, Pa. 17-23. Fred 24. Dec 24-26.  
BRYAN, NANCY (Schoenfeld): 11-23.  
BRECKENRIDGE (Chas. Breckensridge): San Francisco, Cal. 17-23.  
BROWN, KIRK (J. T. Macaulay): Kingston, N. Y. 18-23. Hudson 25-26.  
BYRNE, THE (H. Schenck): Houshold, S. Dak. 18-23.

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CARLETON SISTERS (Varney and Montgomery): Elkins, W. Va., 18-23, Weston 25-30, Fairmont Dec. 2-7.  
 CHASE-LESTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—Indefinite.  
 CHAUNCEY KEIFFER (Fred Chauncey): Penn. York, N. Y., 18-23, Batavia 25-30.  
 CHICAGO (Charles H. Rosskam): Tarentum, Pa., 18-23, Greensburg 25-30, Beaver Falls Dec. 2-7.  
 COLONIAL (Cortland Hopkins): Halifax, Can., Oct. 28—Indefinite.  
 CORNELL-PRICE PLAYERS (W. E. Cornell): Peru, Ind., 18-23, Huntington 25-30.  
 DE VOSS FLORA (J. B. Rotkopf): De Kalb, Ill., 25-30, Springfield Dec. 2-7.  
 FAIRLE (L. A. Farle): Chillicothe, O., 18-23.  
 FRANK, JOHN E. (Clarence Ankings): Canon City, Colo., 18-23, Greeley 25-30.  
 HAYES, LUCY, ASSOCIATE PLAYERS: Holbrook, Neb., 18-23, Cambridge 21-23, Bartley 25-27, Republican 28-30.  
 HILLMAN'S IDEAL (Harry Hillman): Woodstock, Kan., 18-23, Cawker City 21-23, Glen Elder 25-27, Jewell 28-30.  
 HIMMELKIN'S ASSOCIATE PLAYERS (Ire E. Earle): Wheeling, W. Va., 18-23, Warren, Pa., 25-30.  
 HOWELL-KEITH: Washington, Pa., 18-23.  
 KELLY-SHERMAN (H. B. Sherman): Fergus Falls, Minn., 18-23, Wabpeton, N. Dak., 25-30, Ortonville, Minn., Dec. 2-7.  
 KEYES (C. A. Keyes): Tarentum, Pa., 18-23, Butler 25-30.  
 KNICKERBOCKER (Co. 1: Eugene J. Murphy): Dec. 2-7.  
 LA PORTE, MAE (Joe McEure): Shelbyville, Ind., 18-23, La Fayette 25-30.  
 MAHER, PHIL: Fort Edward, N. Y., 18-23.  
 MANHATTAN PLAYERS: Chambersburg, Pa., 18-23.  
 MARKS (B. W. Marks): Hamilton, Can., 18-23, MURDOCK BROTHERS: Lyndonville, Vt., 18-24.  
 MURPHY'S COMEDIANS (Bert Melville): Eastport, Tex., 17-23.  
 OBRECHT (Christy Obrecht): New Ulm, Minn., 18-24.  
 PAIGE, MABEL: Jacksonville, Fla., 3-30.  
 PICKERTS FOUR (Willis Pickert): Winston-Salem, N. C., 25-30.  
 REYNOLDS AND ROSS: Holdrege, Neb., 18-23, Alma 21-23, Arapahoe 25-27, Holbrook 28-30, Cambridge Dec. 2-4.  
 SHANNON (Harry Shannon): Pomeroy, O., 21-23, Middletown 25-30, Athens Dec. 2-7.  
 TEMPEST (J. L. Tempest): Bellefonte, Pa., 18-23.

#### OPERA AND MUSICAL COMEDY.

ABARBANEL, LINA (John Cort): Chicago, Ill., Nov. 10—Indefinite.  
 ABORN GRAND OPERA (Atlantic: Messrs. Aborn): St. Louis, Mo., 17-23, Terre Haute, Ind., 25, Vincennes 26, Evansville 27, 28, Lexington, Ky., 29, 30, Louisville Dec. 2-4.  
 ABORN GRAND OPERA (Pacific: Messrs. Aborn): Bennington, Vt., 20, Schenectady N. Y., 21, Albany 22, 23, Amsterdam 25, Gloversville 26, Utica 27, 28, Rome 29, Watertown 30, Ogdensburg Dec. 2, Oswego 3, Geneva 4.  
 ACADEMY OF MUSIC STOCK (William Fox): New York city Oct. 21-Nov. 23.  
 ALMA, WHERE DO YOU LIVE? (W. N. Royster): Canton, O., 20, Wooster 21, Alliance 22, New Philadelphia 23, Youngstown 25-27, Akron 28, Cambridge 29, Washington, Pa., 30, Uniontown Dec. 2, Johnstown 3, Altoona 4.  
 BALKAN PRINCESS: St. Louis, Mo., 17-30.  
 BERNARD SAM (A. H. Woods): Albany, N. Y., 16, Fairbairn, Pa., 18-23.  
 BLACK PATRI (H. Voelckel): Mobile, Ala., 22, Anniston 23, Birmingham 25, Decatur 26, Chattanooga, Tenn., 27, Rome, Ga., 29, Marietta 30.  
 BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Wilmington, N. C., 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 23, 24, Tallahassee 25, Albany, Ga., 26, Athens 27, Macon 28, Columbus 29, Birmingham, Ala., 30, Meridian, Miss., Dec. 2, Montgomery, Ala., 3, Pensacola 4.  
 BOHEMIAN GIRL (Pacific: Messrs. Aborn): Kingston, Can., 20, Brockville 21, Ogdensburg, N. Y., 22, Watertown 23, Oswego 25, Ft. Plain 26, Johnstown 27, Rochester 28-30, Toronto, Can., Dec. 2-7.  
 BRIAN, DONALD (Charles Frohman): Chicago, Ill., 11-30.  
 CARLE RICHARD AND HATTIE WILLIAMS (Charles Frohman): Lexington, Ky., 20, Louisville 21-23, Cleveland, O., 24-30.  
 CAT AND THE FIDDLE: Lafayette, Ind., 18-23, So. Bend 21-24, Kalamazoo, Mich., 25-27, Flint 28-30, Saginaw Dec. 1-3.  
 CHICAGO GRAND OPERA: Cincinnati, O., 25.  
 CHIMES OF NORMANDY (Messrs. Aborn): Montreal, Can., 18-23, Toronto 25-30, Detroit, Mich., Dec. 2-7.  
 COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—Indefinite.  
 CRAWFORD, CLIFTON (Henry B. Harris, Inc.): Boston, Mass., 11-30.  
 DE HAVEN, CARTER (A. H. Woods): Baltimore, Md., 25-30.  
 DERLYS, GARY (Messrs. Shubert): Baltimore, Md., 18-20, Washington, D. C., 21-23, Philadelphia, Pa., 25, Dec. 2.  
 DINGCRAT FAMILY (Lester Bratton Co.): Cleveland, O., 18-23, Akron 25-27, Dayton 28-30.  
 DOVE OF PEACE (Walter Damrosch): New York city 4-23.  
 ELIJAH: Rochester, N. Y., 20, 21, Washington, D. C., 29.  
 ELLIOTT, JULIAN (A. H. Woods): San Jose, Cal., 20, Stockton 21, Fresno 22, 23.  
 EVA (Klaw and Erlanger): Atlantic City, N. J., 27.  
 FOY, FIDIE (Werba and Loescher): Philadelphia, Pa., 11-30.  
 FROELSCH OF 1912 (Rowland and Clifford): Richmond, Va., 18-23, Norfolk 25-30, Petersburg Dec. 2, Lynchburg 3, Charlotte, N. C., 4.  
 GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Kansas City, Mo., 17-30, Chicago, Ill., Dec. 1-21.  
 GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.  
 GIRL FROM TOKIO: Waxahachie, Tex., 20, Corsicana 21, Tracoe 22, Magna 23, Hiram 25, Waco 26, Taylor 27, Austin 28.  
 GORDON, KITTY (Joseph M. Galtm): Boston, Mass., 11-23.  
 GYPSY, THE (John Cort): New York city Nov. 14—Indefinite.  
 GYPSY LOVE (A. H. Woods): Cincinnati, O., 18-23.  
 HANKY-PANKY (Law Field): Hartford, Conn., 19-20.  
 HAPPY HOOLIGAN (Gus Hill): Memphis, Tenn., 18-23, Birmingham, Ala., 25-30.  
 HEART BREAKERS (Mort H. Singer): Jackson, Miss., 20, Meridian 21, Selma, Ala., 22, Birmingham 23, Gadsden 25, Atlanta, Ga., 26, 27, Columbus 28, Albany 29, Jacksonville, Fla., 30, Dec. 1, Macon, Ga., 2, Augusta 3, Savannah 4.  
 HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.

HOFFMAN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—Indefinite.  
 HYAMS, JOHN, AND LEILA MCINTYRE (Jos. M. Galtm): Grand Rapids, Mich., 28, Muncie, Ind., Dec. 1.  
 KELLERMANN-DE ANGELIS-MATHEW (Wm. Morris): Providence, R. I., 18-23.  
 KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.  
 LAMAR, GRAND OPERA (Mario Lamar): Portland, Ore., 18-23.  
 LEAN, OCHIL, AND FLORENCE HOLBROOK (Joseph M. Galtm): Milwaukee, Wis., 17-23.  
 LEWIS, DAVE (Rowland and Clifford): Detroit, Mich., 17-23, Toledo, O., 24-30, Cleveland Dec. 2-7.  
 LITTLE BOY BLUE (Henry W. Savage): New Bedford, Mass., 20, Worcester 21, Springfield 22, 23, Pittsfield 25, Great Barrington 26, Albany, N. Y., 27, 28, Schenectady 29, Utica 30.  
 LITTLE MILLIONAIRE (Cohan and Harris): St. Louis, Mo., 17-23, Chicago, Ill., 24-30.  
 LITTLE MISS FIX-IT (Werba and Loescher): Stratford, Conn., 20, Galt 21, Hamilton 22, 23, St. Catharines 25, Rochester, N. Y., 26, 27, Syracuse 28-30.  
 LOST PRINCESS BO PEEP: Indianapolis, Ind., 21, 23.  
 LOUISIANA LOU (Harry Askin): San Antonio, Tex., 30, Dec. 1.  
 LOUISIANA LOU (Harry Askin): Burlington, N. J., 29.  
 MACDONALD, CHRISTIE (Werba and Loescher): Buffalo, N. Y., 18-23, Dayton, O., 25, 26, Springfield 27, Toledo 28-30, Cleveland Dec. 2-7.  
 MCFADDEN'S FLATS: Hannibal, Mo., 22.  
 MADAME SHERRY (Co. A: Messrs. Woods, France and Lederer): Philadelphia, Pa., 18-30.  
 MADAME SHERRY (Co. B: Messrs. Woods, France and Lederer): San Antonio, Tex., 20-24.  
 MADAME SHERRY (Co. D: Messrs. Woods, France and Lederer): Des Moines, Ia., 28.  
 MERRY COUNTERS (Messrs. Shubert): New York city Aug. 20—Indefinite.  
 MERRY WIDOW (Henry W. Savage): Boston, 11-23, Springfield 30.  
 MERRY WIDOW (Henry W. Savage): Fort Plain, N. Y., 21, Johnstown 22, Gloversville 23.  
 METROPOLITAN GRAND OPERA: Philadelphia, Pa., Oct. 31—Indefinite.  
 METROPOLITAN GRAND OPERA (Gullio Gatti-Casazza): New York city Nov. 11—Indefinite.  
 MISS NOBODY FROM STARLAND (Mort H. Singer): Macon, Ga., 20, Columbus 21, Albany 22, Tallahassee, Fla., 23, Palatka 25, Jacksonville 26, 27, Savannah, Ga., 28.  
 MODERN EVE (Mort H. Singer): Salt Lake City, U. 19-21, Provo 22, Redlands, Cal., 23, Los Angeles 24-30, San Diego Dec. 1, 2, Riverside, Pasadena 4.  
 MODERN EVE (Mort H. Singer): Eau Claire, Wis., 20, Wausau 21, Menominee, Mich., 22, Appleton, Wis., 23, Racine 24, Green Bay 25, Oshkosh 26, Janesville 27, Rockford, Ill., 28, Ottawa 29, Streator 30, Hammond, Ind., Dec. 1.  
 MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): New York city Oct. 28—Indefinite.  
 MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-23.  
 MUTT AND JEFF (Co. A: Gus Hill): New Orleans, La., 17-23, Houston, Tex., 24, 25, Galveston 26, Austin 27, San Antonio 28, 29, Waco 30.  
 MUTT AND JEFF (Co. B: Gus Hill): Chicago, Ill., 17-30.  
 MUTT AND JEFF (Co. C: Gus Hill): Titusville, Fla., 20, Oil City 21, Franklin 22, Meadville 23, Greenville 25, Warren 26, Lorain, O., 27, Sandusky 28, Norwalk 29, Elvira 30.  
 MUTT AND JEFF (Co. D: Gus Hill): Bridgeton, N. J., 20, Atlantic City 21-23, Paterson 25-30.  
 MUTT AND JEFF (Co. E: Gus Hill): Nashville, Ga., 20, Thomasville 21, Quitman 22, St. Augustine, Fla., 23, Daytona 25, Sanford 26, De Land 27, Palatka 28, Orlando 29, Tampa 30.  
 MUTT AND JEFF (Co. F: Gus Hill): New Lexington, Pa., 20, Shawnee, O., 21, Logan 22, Athens 23, Pomeroy 25, Gallitola 26, Jackson 27, Hillsboro 29, Wilmington 30.  
 MY LITTLE FRIEND (F. O. Whitner): Chicago, Ill., Nov. 11—Indefinite.  
 NAUGHTY MARQUETTA (Arthur Hammerstein): Burlington, Ia., 21, Ft. Dodge 26.  
 NEWLYWEDS AND THEIR BABY (Lester Bratton Co.): Tarentum, Pa., 20, Homestead 21, McKeesport 22, Beaver Falls 23, Cumberland, Md., 25, Parsons, W. Va., 26, Elkins 27, Fairmont 28.  
 OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—Indefinite.  
 PASSING SHOW OF 1912 (Messrs. Shubert): Boston, Mass., Nov. 19—Indefinite.  
 PHILIPP, ADOLF: New York city Nov. 12—Indefinite.  
 PINK LADY (Klaw and Erlanger): Philadelphia, Pa., 11-30.  
 PINK LADY (Klaw and Erlanger): Selma, Ala., Dec. 3.  
 POLLARD'S JUVENILE OPERA: Ft. William, Can., 18-23, Sault Ste. Marie, Mich., 26, Rudbury, Can., 27, North Bay 28, Ottawa 29, 30, Quebec Dec. 2-7.  
 POWERS, JAMES T. (Messrs. Shubert): Cleveland, O., 18-23.  
 PRINCE OF PILSEN (Henry W. Savage): Detroit, Mich., 18-23, Saginaw 24, Bay City 25, Flint 26, Jackson 27, Ann Arbor 28, Sandusky, O., 29, Yonkers 30.  
 QUAKER GIRL (Co. A: H. B. Harris, Inc.): Springfield, Mass., 18-30, Hartford, Conn., 21-23, Brooklyn, N. Y., 25-30, New York city Dec. 2-7.  
 QUAKER GIRL (Co. B: H. B. Harris, Inc.): Los Angeles, Cal., 18-23, San Diego 24, 25, San Bernardino 26, Riverside 27, Santa Barbara 28, Bakersfield 29, Fresno 30, San Francisco Dec. 2-14.  
 RED PETTICOAT (Messrs. Shubert): New York city Nov. 13—Indefinite.  
 RED ROSE (John C. Fisher): Calgary, Can., 18-20, Vancouver 22, 23, Seattle, Wash., 24-30.  
 RING, BLANCHE (Frederic McKay): New York city 18-23, Utica 25, Syracuse 26, 27, Rochester 28-30, Chicago, Ill., Dec. 1-14.  
 ROBIN HOOD (Daniel F. Arthur): Baltimore, Md., 18-23.  
 ROSE MAID (Co. A: Werba and Loescher): Atlantic City, N. J., 18-20, Trenton 21-23.  
 ROSE MAID (Co. B: Werba and Loescher): Kansas City, Mo., 17-23, St. Joseph 24, 25, Des Moines, Ia., 26, Omaha, Neb., 27, 28, Lincoln 29, York 30.  
 ROSE OF PANAMA (John Cort): Los Angeles, Cal., 17-23.  
 SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—Indefinite.  
 SCHOOL DAYS (E. J. Carver's): Ashland, Pa., 20, Mt. Carmel 21, Scrubury 22, Shamokin 23, Lansford 25, Mahanoy City 26, So. Bethlehem 27, Ravenna, N. J., 28-30.  
 SIDNEY, GEORGE (A. W. Herman): Adrian, Mich., 20, Morenci 21, Brran, O., 22, Van

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 SMART SET (H. S. Dudley): Omaha, Neb., 17-20.  
 SOUL KISS: Taylorville, Ill., 20.  
 SPRING MAID (Co. B: Werba and Loescher): Ft. Worth, Tex., 19, 20, Dallas 21-23, San Antonio 25-27, Waco 28, Galveston 29, Houston 30.  
 SPRING MAID (Co. D: Werba and Loescher): Piquetteburg, Pa., 20, Du Bois 21, Warypa 22, Oil City 23, Ridgway 25, Wellsville, N. Y., 26, Hornell 27, Ithaca 28, Wellsville 29, Corning 30.  
 SUN DODGERS (Law Field): New York city Nov. 27—Indefinite.  
 THREE TWINS (Philip H. Niven): Akron, O., 18-20, Youngstown 21-23, Beaver Falls, Pa., 25, Latrobe 26, Johnstown 27, Lancaster 28, Lebanon 29, Allentown 30, Philadelphia Dec. 1-7.  
 TRENTINI, RIMA (Arthur Hammerstein): Philadelphia, Pa., 18-30.  
 UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—Indefinite.

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VAN BILLY B.: Buffalo, N. Y., 18-25.  
WARD AND VORKE (Stair and Nicolai): Lawrence, Mass., 25.  
WHEELER AND FIELDS: New York city Nov. 21—Indefinite.  
WHIRL OF SOCIETY (Messrs. Shubert): Washington, D. C., 18-20. Baltimore, Md., 21-23.  
WINDSOME WIDOW (Florence Elefeld, Jr.): Indianapolis, Ind., 18-23.  
WINTER GARDEN REVUE (Messrs. Shubert): New York city July 23—Indefinite.  
WOMAN HATERS' CLUB (A. H. Woods): Washington, D. C., 18-23.  
WISCONSIN POLARIS (Florence Elefeld): New York city Oct. 21—Indefinite.

**MINSTRELS**

BIG CITY (John W. Vogel): Watkins, N. Y., 20. Canton, Pa., 21. Elmira, N. Y., 22. Corning, N. Y., 23.  
DE RUM BROTHERS: Paw Paw, Mich., 20. Plainville, N. J., 21. Allentown, Pa., 22.  
DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.  
EVANS' HONEY BOY: McAlester, Okla., 20. Oklahoma City, 21. Wichita, Kan., 22.  
FIELD, AL. G.: Hot Springs, Ark., 20. Little Rock, 21. Pine Bluff, 22. Jackson, Tenn., 23. Cairo, Ill., 25.  
GEORGIA TROUADOURS (Wm. McCabe): Protection, Kan., 20. Coldwater, 21.  
PRIMROSE AND DOCKSTADER: Chicago, Ill., 2-23. Jackson, Miss., 30.  
ROZELL'S (G. A. Rosell): Houston, Tex., 17-23.

**BURLESQUE-EASTERN WHEEL**

AL. BEEVER'S: New York city 18-23. Brooklyn, N. Y., 25-30.  
AMERICAN BEAUTIES (Ed. E. Dwyer): Toronto, Can., 18-23. Buffalo, N. Y., 25-30.  
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Boston, Mass., 18-23. Springfield, 25-27. Albany, N. Y., 28-30.  
BREHMAN (Jack Binger): Philadelphia, Pa., 18-23. Baltimore, Md., 25-30.  
BEN WEICHER (Jacob Lieberman): Kansas City, Mo., 17-23. Omaha, Neb., 24-30.  
BOY TONS (Joe Burns): Brooklyn, N. Y., 18-23. New York city 25-30.  
BOWERY (Geo. H. Harris): Boston, Mass., 18-23. New York city 25-30.  
COLLEGE GIRLS (Max Spigel's): New York city 11-23. Bridgeport, Conn., 25-30.  
COLUMBIA (Frank Burns): Bridgeport, Conn., 21-23. Providence, R. I., 25-30.  
CRACKER JACKS (Bob Manchester): New York city 18-23. Paterson, N. J., 25-27. Hoboken, 28-30.  
DARZLENS (Chas. B. Arnold): Washington, D. C., 18-23. Pittsburgh, Pa., 25-30.  
DINKENS STOCK (Sol. Meyers): New Orleans, La.,—Indefinite.  
DREAMLANDS (Dave Marton): Paterson, N. J., 18-20. Hoboken 21-23. Philadelphia, Pa., 25-30.  
GAITY GIRLS: Toledo, O., 17-23. Chicago, Ill., 24-30.  
GAY MASQUERADES (M. Messing): Springfield, Mass., 18-23. Empire, Albany, N. Y., 21-23. Brooklyn 25-30.  
GINGER GIRLS (Manny Rosenthal): Cleveland, O., 17-23. Toledo 24-30.  
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Detroit, Mich., 17-23. Toronto, Can., 25-30.  
GIRLS FROM HAPPYLAND (Lou Hertz): Chicago, Ill., 24-30.  
GOLDEN CROOKS (James Fulton): Philadelphia, Pa., 18-23. New York city 25-Dec. 7.  
HARRY HARTING'S: Chicago, Ill., 17-23. Detroit, Mich., 24-30.  
JOLLY FOLLIES (Al. Rich): Pittsburgh, Pa., 18-23. Cleveland, O., 24-30.  
KNICKERBOCKERS (Louis Robie): Montreal, Can., 18-23. Albany, N. Y., 25-27. Worcester, Mass., 28-30.  
LOVE MAKERS (Sam Howe): Syracuse, N. Y., 18-20. Utica 21-23. Montreal, Can., 25-30.  
MERRY GO-ROUNDERS (Lester Bratton Co.): Hoboken, N. J., 18-20. Paterson 21-23. Newark 25-30.  
MERRY WHIRL (Louis Epstein): Omaha, Neb., 17-23.  
MIDNIGHT MAIDENS (W. S. Clark): Newark, N. J., 18-23. Philadelphia, Pa., 25-30.  
MOLLIE WILLIAMS (Phu Isaac): Baltimore, Md., 18-23. Washington, D. C., 25-30.  
QUEENS OF PARIS (Joseph Howard): St. Louis, Mo., 17-23. Kansas City 24-30.  
ROBINSON CRUSOE GIRLS (Sam Robinson): Rochester, N. Y., 18-23. Syracuse 25-27. Utica 28-30.  
ROSE RYDELL (W. S. Campbell): New York city 18-30.  
RUNAWAY GIRLS (Peter S. Clark): Brooklyn, N. Y., 18-23. Hoboken, N. J., 25-27. Paterson 28-30.  
SOCIAL MAIDS (Robt. Cohn): Louisville, Ky., 17-23. St. Louis, Mo., 24-30.  
STAR AND GARTER (Dave Rose): Buffalo, N. Y., 18-23. Rochester 25-30.  
TAXI GIRLS (Louis Hurter): Cincinnati, O., 17-23. Louisville, Ky., 24-30.  
TROUADOURS (Frank Pierce): Albany, N. Y., 18-20. Worcester, Mass., 21-23. Boston 25-30.  
WINNING WITNESS (Jacob Goldenberg): Chicago, Ill., 17-23. Cincinnati, O., 24-30.  
WORLD OF PLEASURE (Dave Gordon): Providence, R. I., 18-23. Boston, Mass., 25-30.

**BURLESQUE-WESTERN WHEEL**

AMERICAN (Eddie Miner): Louisville, Ky., 17-23. Indianapolis, Ind., 24-30.  
AUTO GIRLS (Teddy Simonds): Harrisburg, Pa., 20. Allentown 21. Johnstown 22. McKeesport 23. Cleveland, O., 24-30.  
BIG REVIEW (Henry F. Dixon): Omaha, Neb., 24-30.  
BOHEMIANS (Al. Lubin): Brooklyn, N. Y., 18-23. New York city 25-30.  
CENTURY GIRLS (Walter Greaves): Detroit, Mich., 17-23. Toronto, Can., 25-30.  
CHERRY BLOSSOMS (Max Armstrong): Kansas City, Mo., 17-23. St. Louis 24-30.  
DAFFYDILLS (Arthur Muller): Buffalo, N. Y., 18-23. Scranton, Pa., 25-27. Paterson, N. J., 28-30.  
DANDY GIRLS (Charles F. Cromwell): Chicago, Ill., 17-23. Detroit, Mich., 24-30.  
DANTE'S DAUGHTERS (Chas. Taylor): Paterson, N. J., 18-20. Scranton, Pa., 21-23. Philadelphia 25-30.  
FOLLIES OF THE DAY (Barney Gerard): Toronto, Can., 18-23. Buffalo, N. Y., 25-30.  
GAY WIDOWS (Louis Oberworth): Omaha, Neb., 17-23. Kansas City, Mo., 24-30.  
GIRLS FROM JOYLAND (Sim Williams): Newark, N. J., 18-23. Paterson 25-27. Scranton, Pa., 28-30.  
GIRLS FROM MISSOURI (L. Talbot): Indianapolis, Ind., 17-23. Chicago, Ill., 24-30.  
GIRLS FROM RENO (James Madison): New York city 18-23. Brooklyn, N. Y., 25-30.  
HIGH LIFE IN BURLESQUE (Chas. Felton): Washington, D. C., 18-23. Allentown, Pa., 25. Reading 26. Harrisburg 27. Allentown 28. Johnstown 29. McKeesport 30.

JARDIN DE PARIS (Leo Stevens): New York city 18-23. Boston, Mass., 25-Dec. 7.  
LADY HUCKLEBERRY (H. H. Stromme): Philadelphia, Pa., 18-23. Baltimore, Md., 25-30.  
MERRY MAIDENS (Edw. Schaefer): Baltimore, Md., 18-23. Washington, D. C., 25-30.  
MISS NEW YORK, JR. (W. F. Penney): Minneapolis, Minn., 17-23. St. Paul 24-30.  
MONTE CARLO GIRLS (Tom Sullivan): Brooklyn, N. Y., 18-23. Newark, N. J., 25-30.  
MOULIN ROUGE: Chicago, Ill., 17-23. Milwaukee, Wis., 24-30.  
ORIENTALS (W. Cameron): Boston, Mass., 11-23. New York city 25-30.  
PACEMAKERS (R. B. Patton): Cleveland, O., 18-23. Cincinnati 24-30.  
QUEENS OF THE POLICE HERGEGE (Counihan and Shannon): Philadelphia, Pa., 18-23. Brooklyn, N. Y., 25-30.  
ROSE RUDE (Law Livingston): St. Louis, Mo., 17-23. Louisville, Ky., 24-30.  
STARS OF STAGELAND (Wm. Dunn): Cincinnati, O., 17-23. Chicago, Ill., 24-30.  
TIGER LILIES (James Woodson): St. Paul, Minn., 17-23.  
WATSON (Dan Gargenheime): New York city 18-23. Philadelphia, Pa., 25-30.  
WHIRL OF MIRTH (Robt. Gordon): Milwaukee, Wis., 17-23. Minneapolis, Minn., 24-30.  
YANKEE DOODLE GIRLS (Alex. Gorman): Scranton, Pa., 18-20. Paterson, N. J., 21-23. New York city 25-30.  
ZALLAN'S OWN (Harry Thompson): Boston, Mass., 18-30.

**BANDS**

FISCHER'S EXPOSITION: Kalamazoo, Mich., 20. Battle Creek 21. Jackson 22. Kalamazoo 23. 24.  
PHILHARMONIC OF N. Y. (Josef Stranks, conductor): Baltimore, Md., 20. Washington, D. C., 20.  
SOUSA: Portsmouth, N. H., and Dover 20. Portland, Me., 21. Brunswick and Augusta 22. Worcester, Mass., 23. Malden and Boston 24. Greenfield and Brattleboro, Vt., 25. Ludlow and Bellows Falls 26. Windsor and Randolph 27. Montpelier and Barre 28. Woodville, N. H., and Newbury, Vt., 29. Keosauqua Falls and St. Albans 30. Burlington Dec. 1. Morrisville and St. Johnsbury 2. Lisbon, N. H., and Lancaster 3. White River Jet., Vt., and Hanover, N. H., 4.

**CIRCUSES**

STARRETT'S: Charleston, S. C., 18-23.

**MISCELLANEOUS**

ALDA, FRANCES: Washington, D. C., 29.  
BAKER-TANGLEY (Chas. E. Walsh): Osmine, N. Y., 18-23.  
BERNHARDT, SARAH, MOTION PICTURES: Buffalo, N. Y., 4-26.  
CALVE, MME.: Milwaukee, Wis., 25.  
FENNER, ADELIN: Kingston, Can., 28.  
GILPIN, HYPNOTISTS: Lebanon, Kan., 15-20. Downs 21-23.  
GLECK, ALMA: Detroit, Mich., 26.  
HOUSTON HENRY, MAGICIAN: Colombo, Oregon, 1st. 1 Nov. 30.  
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—Indefinite.  
RAYMOND, THE GREAT (Maurice F. Raymond): Milwaukee, Wis., 18-23. Aurora, Ill., 26.  
SCHUMANN HEINE, MADAME: Boston, Mass., 24.  
THURSTON (Jack Jones): Dayton, O., 18-23. Columbus 25-30. Louisville, Ky., Dec. 1-7.

**REFLECTIONS**

The Manhattan Theater company has been reorganized, with Arline Weisman as leading lady and Jack Parsons manager.  
Mr. and Mrs. Fluke O'Hara while in Jackson, Miss., on Oct. 31, adopted a five-year-old orphan girl. They intend to educate and raise the child as their own.  
Gail Truitt has signed with A Butterfly on the Wheel company, under the Shubert management.  
Lewis Waller and Madge Titheradge are touring New England in A Butterfly on the Wheel.  
Elsie Jane Wilson has made a success on tour as the vampire in A Fool There Was. Miss Wilson is from Australia and has had three years' experience in her native land.  
The Messrs. Shubert and Mr. Brady are now selecting players to support De Wolf Hopper as Svergal in Joseph Herbert's operatic version of Trilby.  
Lucy Tonge, who made a success in The Man from Now and Tom Jones, is successfully making a vaudeville tour over the Orpheum circuit.  
Rita Otway has been engaged by Henry W. Savage to play the Merry Widow in his No. 2 company.  
A daughter was born to Mr. and Mrs. Phil De Angella, in this city, on Nov. 4.  
Fenton McEvoy is understudying the title-role in The Count of Luxembourg at the New Amsterdam.  
Mrs. J. Arthur O'Brien presented her husband, J. Arthur O'Brien, with an eight-pound baby boy on Election Day.  
While Paid in Full was playing in Vancouver recently robbers entered the Imperial Theater and stole some furs and a couple of valuable gowns belonging to Dixie Maraldo and Josephine Drake. Up to date no trace of the robbers had been discovered.  
The Divorce, touring the popular price houses, includes the names of Sheldon Lewis, Charlotte Granville, Virginia Pearson, and Burnette Radcliffe in the cast.  
Henry Meyers, of Iowa City, Iowa, states that he has purchased the Soul Kiss production and will offer the piece in the mid-West this season.  
Miss Billie Burke will give a benefit performance of The Mind the Paint Girl on Dec. 2, the proceeds of which will be devoted to the New York Polyclinic Hospital.  
Harland Dixon has joined the cast of The Merry Go Rounders, and has at once scored in one of the cleverest dances of the season.  
In San Francisco recently at the St. Francis Hotel, Felton B. Elkins, a prominent member of society there, gave a private performance of what he called correctly Felton's First Play. It is in the style of Shaw and is reported amusing.

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# MOTION PICTURES

## COMMENT AND SUGGESTION

the lack of fundamental originality. After a time he began to size up the character of the audiences that evidently enjoyed the customary output of film manufacturers—if they did not enjoy it they would not be there—and he reached the conclusion that about sixty per cent. of the possible patrons of motion pictures had not been cultivated. He also made the rather startling discovery, in which he is supported by Mr. Hochstetter that at ninety-five per cent. of the theaters, pictures are shown on the screen at a wrong angle. But this is a technical question that doesn't belong here.

The point is that Mr. Pierson decided that given the proper medium and appropriate surroundings the neglected sixty per cent. of possible patrons might be reached and a new educational force, permitting of wide expansion, would be appreciated. Of course, the idea of educational pictures is far from new, but Mr. Pierson's plan, and his course of procedure is in the main novel. After interesting his son, H. C. Pierson—who now by the way is treasurer of the company—in the undertaking, he began looking about

and not until he had made a thorough investigation of processes used in the manufacture of films did he decide in favor of the method invented by F. W. Hochstetter. According to the claims of its originator the process is the only one by which the spectator is shown color shades at their proper value. When photographed by customary means all light shades, including white, photograph white, whereas by the Hochstetter method the varying shades are perceptible on the screen and the pictures gain in realism by just so much. Whatever its advantages Mr. Pierson was convinced of the worth of the process, and his opinion has been borne out by the success of the Bunyan pictures. Francis Powers was engaged as director, and the principal part was entrusted to Warner Oland with actors of the caliber of Clifford Leigh and Ethel Clayton in his support. The finished product met with such hearty approval at the first public exhibition in the Academy of Music in Brooklyn on Sunday, Nov. 10, that its profitable career seems assured if the right people can be reached. Mr. Pierson is hopeful.

The film was not designed to appeal to the typical motion picture audience, and members of the Hochstetter Utility Company are engaged in an interesting campaign that has for its object the gaining of spectators from among the patrons of lectures and the like. In each town selected for a showing of the film, efforts will be made to secure the support of organizations such as the Y. M. C. A., and the women's clubs, and then the photo production will be advertised much after the manner used by traveling theatrical organizations. If the picture meets with the approval that Mr. Pierson hopes for, he has in mind other classics of literature that will be produced and exploited in the same way. Success will mean that Mr. Pierson's dream of motion pictures on a high plain that will appeal to the neglected sixty per cent. has been realized. The effort is commendable and it now remains for educators and other public spirited citizens to appreciate the educational value of the output.

THE FILM MAN.

### REDFORD TO CENSOR PICTURES.

G. A. Redford, late examiner of plays in England, has been made censor of motion pictures and it remains for him to decide on the merits of *From the Manager to the Cross*, the picture that has aroused so much discussion in London.



EDWIN AUGUST.

Who Has Left Lubin to Be Starred in Universal Pictures.

UNTIL a comparatively short time ago, say a year and a half, Paul M. Pierson, general director of the Hochstetter Utility Company, never bothered his head about motion pictures. So far as he was concerned they might as well not have existed; then, too, he was—and is yet for that matter—busy with other things. When you see an American beauty rose and think what a charming flower it is, you shouldn't, and perhaps you don't give nature all the credit. If it occurs to you to thank anyone for the approach to floral perfection Mr. Pierson is the man, for in addition to his baptismal name he has acquired another, "the father of the American beauty rose," or something like that, and he has made Briar Cliff manor the capital of the entire kingdom of American beauty roses. But this is beside the point unless it gives a slight suggestion of the character of man who has thrown his energy and his resources into broadening the province of motion pictures. He is acting upon visions of heretofore unrealized educational possibilities and he doesn't intend to be a philanthropist, either.

A few days ago I had a talk with Mr. Pierson in which he went back to the inception of the idea that he nursed along with his roses, until it has borne fruit in the picture called *The Life of John Bunyan and Pilgrim's Progress*. His process of reasoning—before he had given motion pictures any serious consideration, mind you—was something like this. The things that people remember are things that they see. What we are told about does not generally make a very lasting impression and we read and forget with equal facility. It was natural that Mr. Pierson should notice the growing tendency to tell news by means of pictures, the increasing use of illustrations in newspapers and weekly periodicals, and following this train of thought to its logical conclusion he saw in pictures a possible means of making facts, even literary facts, impressive and memorable. Prompted by this notion Mr. Pierson began to make frequent visits to motion picture theaters with what results?

He found photoplays and then more photoplays and he found, too, before he had spent very many afternoons and evenings in the picture houses that he was becoming thoroughly bored by the sameness of the programmes. It appeared to him that the themes of the stories presented might almost be counted on the fingers of one hand and that the occasional ingenuity displayed in their development did not compensate for



"BABY" LILLIAN WADE.

She Played the Principal Role in Selig Picture, "Kings of the Forest."

for a suitable subject through which to appeal, not to the motion picture "fan," but to people interested in literature and the arts, people who had never admitted that the production of pictures should be dignified by the word "art." He wanted a strong vehicle to push into new territory and of equal importance was the securing of a production of exceptional artistic merit.

First to find a subject that would prove his theory that the best in literature could with advantage be utilized in a motion picture production, Mr. Pierson considered the more famous of the classics and selected "*Pilgrim's Progress*" as a great moral work that should be given the widest publicity possible in every country. "The language of pictures is universal," he says, "and in this age of hurry, when people won't stop to read a book they will look at pictures and if it is a good picture the views will make an impression." It appeared to him that "*Pilgrim's Progress*" had all the essentials he was looking for and that accompanied by a depiction of the most suggestive incidents in the life of John Bunyan the effect of the allegory would be heightened.

Having discovered a subject to his liking, the next step was to secure a production worthy of the theme.



PAUL M. PIERSON.

Managing Director of the Hochstetter Utility Company.



# A DIRECTOR ON DIRECTING AND OTHER THINGS

C. JAY WILLIAMS, OF THE EDISON COMPANY, SAYS PICTURES ARE PASSING THROUGH THEIR ADOLESCENT PERIOD

"I AM not the sort of a man you expected to meet, am I?" was the question C. Jay Williams unexpectedly asked after we had been chatting pleasantly for several moments.

"Well, hardly," I responded. "You are quite unlike what I anticipated."

Though evidently knowing why, he insisted on further explanations and then chuckled softly to himself when I gave them.

"No, you are right," he continued, "I am not at all like a man you would expect to find directing the production of comedy. Really now, don't I look more like a conservative business man, than a comedian? But depend upon it, my appearance belies my feelings and thoughts."

As one often does, when knowing a person only by reputation, I had formulated, in my mind's eye, the type of man I supposed Mr. Williams to be—the type usually to be found associated with this phase of the theatrical art—only to have my preconceived conception shattered. As he afterwards put it, his appearance belies his occupation. You may see his type any day in New York's banking or brokerage houses. In the language of the curb, "There is a punch in his very style."

With the obvious desire of making himself understood, of defining his relation and position to the motion picture comedy, he said:

"Vivid imagination is the most important requisite of a successful comedy director. Power not only to visualize what is on the manuscript but to conceive and create humorous business and side scenes which the mere script does not suggest, and above all he must possess the power to sense the emotion of the absent spectator. I was fortunate enough to inherit something of this quality, and combined with the training long years on the stage has given me, it is responsible for what success I now enjoy."

"And I never grow old. A man must not if he expects to continue to do good work—to make other people laugh. Within I am a boy. I have never actually grown up, and while my position will not allow my jocund spirits to bubble over on the surface I try always to impart my inward exuberance to my players. Everything to me is comedy, or at least I see the comical side of everything. Life, as I interpret it, is a comedy—a sacred comedy. On such occasions I feel ashamed of myself, or I feel that I ought to be, but would you believe it I often see humor in a funeral. Sounds bad, I know, yet it's the straight truth."

When we describe Mr. Williams as an optimist of the most emphatic quality we give some insight into his real self. It is an attribute he believes every one should attempt to cultivate as a part of his religion, whether he be actor, director, producer or spectator. However, such a gift should never be allowed to coarsen a man's outlook on life. He asserts that it can become a vice, and this should be guarded against. By an observation of Mr. Williams's work on the screen we can secure a clear comprehension of what he means, for his comedies are always clean and wholesome with a moral usually annexed.

"I always try to teach a lesson in my plays," he declared, "and with this purpose in mind I go over my scenarios personally and revise them. Never have I been required to cut out a scene from one of my photoplays to meet the demands of the censorship board, and at times I even eject parts that I know would pass them. Why? Well because I feel that they would not be conducive to the artistic betterment of the picture. I never permit suggestiveness or coarseness in my work. For this reason some of my friends say that my comedies lack 'punch.' Perhaps that is so. Still, I am directing my efforts to please the class that finds rest in a picture that is sane and healthy."

That is something worth while to strive for, don't you think? Realistic scenery, clever business and perfect detail in a photoplay do not mean perfection for this man. He is fully aware of the fact that there are people who require the cheap in a comedy, but he is perfectly willing to allow others to cater to them. He maintains that the time is not far distant when the picture theaters will be divided according to the character of the pictures exhibited—that the day is soon to pass when a person entering a house runs the chance of encountering a lot of poor films in order to see one or two good ones. Speaking of this he says:

"As it is the spectator never knows what he is going to see when he goes into a theater. Seldom is the programme of a uniform quality and that, in my opinion, is bad, both for the exhibitor and the producer—bad in this way. If one picture happens to be poor it will often spoil the entire programme for a spectator with a refined taste."

Mr. Williams was long connected with the legitimate drama before he took up the work of producing

motion picture comedies and whether his ability in that direction was great or small, certain it is he brought considerable experience to the occupation he now follows.

"Long experience is invaluable to a player who enters the motion picture field. Invaluable only in a general way, however. A first rate actor on the stage may fail miserably upon the screen, and a second or third rate actor may score tremendously. Until the attempt is made and the results are seen there is no visible criterion."

"My career as an actor—well, I must admit that the public never fell over itself to crown me with a wreath of glory. I am not sorry that I left the stage to take up pictures and not because I am a disgruntled actor, either. I never had to hunt for a job. I feel that I have found myself here. I have the work, perhaps because it gives me the opportunity to exercise my initiative and originality which so few actors and actresses possess."

"As I stated before, this is the first requisite to a successful director, and it is his business to impart originality to his players. The method of doing this—of constructing a play—varies with all directors. Each works to suit himself. As for myself I first give the players the basis of the story, the general outline, and then go through each part myself—acting it out the way I want them to play it. Of course, I never seek



C. JAY WILLIAMS.

to hamper individuality, but that isn't necessary if one knows just where to draw the line when giving instructions."

"Whether a player should be given lines depends entirely upon the situation. Few directors, to my knowledge, furnish lines for an entire production. At times it is a great help to a player, for if the player has memorized lines he will unwittingly manifest their meaning by facial expressions, and frequently this is highly essential. Most players, though, become efficient in the art of extemporaneous dialogue through experience."

For those who champion the belief that the human voice would add materially to the value and entertainment of the film drama, Mr. Williams expresses an opinion that will be of interest. The subject was brought up in discussing the film's present popularity and future position in the amusement field.

"It would seem to me that people who claim that the voice is an added attraction to the film have not followed very closely its growth. I am fully convinced that one of the things to which the photodrama owes its present popularity is the absence of the voice. This absence gives the spectator the chance to bring his powers of imagination into play—to formulate his own words, or the words he would have the players use. Do you catch what I am driving at? In the absence of the spoken word the appeal is general. Each spectator decides what the actor or actress is saying according to his own perception. If it is a love scene the onlooker imagines—perhaps un-

consciously—that the words that are passing between the man and woman are the ones he would speak under similar conditions. This is an advantage for the picture that is not usually recognized. With travelogues or educational films it is well to have the voice to furnish needed information which the sub-titles cannot give."

While the motion picture occupies, at present, a tremendously big place in the amusement world, Mr. Williams sees a large field ahead still unexplored. He maintains that though films have reached a dignified position the business is still in its infancy.

"All thinking people feel that the business is at present passing through the adolescent period—that it has only realized a part of its possible popularity. I say, all thinking people, but, of course, I mean those who are acquainted with conditions that affect all business of this nature. At first it sailed on the wave of public favor purely as a fad; then people began to find genuine enjoyment in viewing the picture, which was indicative of the time when it should settle down on a solid foundation as it has done now. Before that time men rushed into the field whether they were fitted for the work or not and for a time every one made money. It is all quite different now. Competition is the spice of trade, so they say, and it is competition that will improve our pictures."

"Do you believe, Mr. Williams," I asked, "that the censorship board exerts a beneficial influence on pictures and their development?"

"Well, yes and no," he answered. "While it is common knowledge, at least among the producers and manufacturers, that many of the people on the board know little of the motion picture or dramatic technique, and that their personal impressions and opinions actuate them in condemning a scene or situation, still such a board is quite essential to us. If only adults patronized the pictures, I should say we did not need such a board. As it is thousands of children go to see them and pictures must be regulated so as to be suitable to immature minds. Often this has to be done at the expense of a picture's vitality, but it must be done and who else is to do this if not the censorship board? I preach that companies and directors should be a board unto themselves."

A comedy that Mr. Williams is now working on, that is soon to be released, is *A Queen for a Day*. His efforts are confined solely to the production of comedies.

HARVEY H. GATES.

## EDWIN AUGUST WITH UNIVERSAL.

Edwin August, one of the most successful leading men now appearing for motion pictures, has left the Lubin company to be starred in Universal films. In Lubin pictures, yet to be released, Mr. August appears in two two-reel features, *The End of the Quest* and *The Straight Road*, also in eight regular releases. The Universal Company with which he will appear has not been announced, but it is known that he will act in one picture a week. Mr. August has made an enviable place for himself by reason of his excellent work during two years with the Biograph, seven months with the Edison and later with the Lubin Company.

## JOSEPH SMILEY, AN ABLE DIRECTOR.

Joseph Smiley is one of the Lubin Company's most important directors, favoring comedy work. It was under his direction that the famous Buster Series of pictures were made in which Roswell Buster Johnson, Brooks McCloskey, Henrietta O'Beck and a dozen other "kiddies" were employed. The children ranged from three and one-half to nine years, and were all trained by the able director. Smiley was born in Boston and has spent all of his working career upon the stage. He spent many years with Fanny Davenport and the Klaw & Erlanger productions, also with Liebler & Company, who sent him to Australia to produce Mrs. Wiggs and the Cabbage Patch for the Williamson Theaters. He also directed a studio in Havana and made many famous pictures of Cuban atmosphere.

## PICTURES TO SUPPLEMENT PLAY.

Charles Frohman has commissioned Paul Potter to write a play in which he contemplates using motion pictures between the acts to show scenes usually left to the imaginations of audiences. The play will be in four acts and sixteen scenes, a majority of the scenes being shown by colored motion pictures. Two of the four acts will be laid in India, and religious processions, royal pageants and glimpses of jungle life will be included in the views. Kipling's *Mul-vaney* stories have provided the inspiration for the play.

## COLONY CONTINUES TO GROW. Most of Big Picture Manufacturers Now Have Studios in Southern California.

LOS ANGELES, (Special).—With all but one or two of the "big 'uns" maintaining large studios here, almost every scenic district under lease, every mission tied up, and the state covered from the Mexican line to Monterey with field companies, Southern California is claiming the largest and busiest motion picture colony in the country. New York and the Eastern studios, with their noted stars and unexcelled opportunities for magnificent interiors, are discovering that the wild and woolly is putting on society, pastoral and romantic film stories of such strength, as to loom as rivals of the effete products of "civilization," which is said to peter out rapidly as one proceeds westward from dear old Broadway.

And yet more companies are pouring into the field here to take advantage of unrivaled scenery which presents "a change each foot," a clear atmosphere and smiling sunshine together with flowers and greenery throughout the alleged Winter months. Four local companies have entered the field here recently, while the American Film Manufacturing Company is organizing a second phalanx to open business temporarily at Santa Barbara. William Bauman has come from Chicago to direct the new company. The company soon will build a large, permanent studio at some point on the Coast.

The Essanay Company is to erect a splendid studio at Niles, Cal., near the present bungalow sites, G. M. Anderson to be in charge as formerly.

A second company by the Keystone, Mack Sennett manager, the Western companies of the Kinemacolor and a rumored permanent home for the Biograph here, are among those expected to swell the population of the colony.

The Kinemacolor didn't do much the first ten days. Manager David Miles went into a trance when he beheld the beauties of nature here, and in consequence, but three fine reels were produced. Fifteen Miles From Tombstone hints at its character. The Violin is a sentimental drama while a Christmas production was the third. The latter is strikingly instructive as well as beautiful, in illustrating that Kinemacolor is capable of presenting "spirit" or double exposures.

This company's scenarios should be sent direct to Mrs. David Miles, editor, 4500 Sunset Boulevard, Los Angeles. All subjects are taken.

Thomas Ince is preparing another war masterpiece. The character and plot are not revealed, but Editor Richard Spencer declares that it will be of more pretentious character than the magnificent Custer Massacre. Mr. Ince has engaged 100 additional cowboys for his company, in addition to many other artists for Broncho and Kay-Bee films. The company is erecting a new stage at the Edendale site, putting in concrete, is beautifying the grounds and otherwise making the place striking and ample.

According to Hobart Bosworth's report to the Census Committee of Los Angeles, this city uses 550 films each week, 50 per cent. drama, 25 per cent. melodrama and the remainder comedy and educational. About 90,000 persons attend these shows daily. So great has become the interest of fans and so large has the film colony grown that the dailies are making "news" of moving picture activities here, Hearst's *Examiner* taking the lead with big writeups.

Pernicious activities of Santa Monica sleuths and the grasping nature of land owners in that seaside and canyon district who are demanding exorbitant prices for use of raw land, are driving companies from that place. The city is due to lose two studios soon.

The announcement of the stupendous production,



ALICE KNOWLAND,  
As She Appears in Coming Eclair Release.

One Hundred Years of Mormonism, by the Utah Company, Story Building, Los Angeles, is attracting much attention among Southern California show men. There is little doubt it will prove a star feature everywhere. W. E. WING.

## PALM GARDEN TOO SMALL.

Exhibitors' Ball Draws Such a Crowd That  
Hundreds Do Not Get Beyond the Door.

If Palm Garden had been doubled in size it would not have been too large for the crowd that attended the second annual entertainment and ball of the Motion Picture Exhibitors' Association, last Thursday night. Many hundreds feared to venture farther than the door when they saw the crush inside, which lasted from shortly after 8 o'clock until the early hours of Friday morning.

The main ball room, gaily bedecked with colored bunting and the emblems of picture manufacturers chief point of interest, but the crowd was equally dense in adjoining rooms and many "fans" who had dressing the fronts of boxes in the gallery, was the gone to see their screen favorites in the flesh had to be content with fleeting glimpses.

They were all there and the ball room rang with applause when a familiar figure appeared on the stage. The inimitable John Bunny, King Baggot, Florence Turner, Billy Quirk, Kenneth Casey, Flora Finch, Kate Price, The Thanhouse Kid, Pearl White, Edward O'Connor, Vivian Prescott and Jane Fearhley were among the entertainers, and each one received a royal welcome. Samuel H. Trigger, president of the New York Exhibitors' Association, welcomed the guests and to close the programme, M. A. Neff, president of the National League, made some complimentary remarks about the work being done in New York. Most of the manufacturers were represented in the pictures shown on the screen.

When the floor was cleared for dancing the crowd was so great that it was found impossible to open festivities with a grand march, as planned. Later a



JOSEPH SMILEY,  
Director of Lubin Stock Company.

line was formed with Florence Turner and Maurice Costello at its head, and assisted by a bodyguard of attendants to clear a path, it circled about the room. All seats in the boxes reserved for the various companies and the Screen Club were occupied and there were many supper parties that encroached on the breakfast hour.

## VISITORS PRAISE SCREEN CLUB.

Convenience and Charm are Combined in New  
Forty-fifth Street Home.

During its brief life of approximately two months the Screen Club has acquired fifteen life members, some 200 regular members and has found a permanent home in delightfully furnished rooms on Forty-fifth Street. Each day brings in new applications for membership, Francis X. Bushman of the Chicago Essanay Company, being the latest to apply for a life enrollment, and among members there is nothing but enthusiasm over the rapid success of this pioneer motion picture club.

Excellent judgment and perfect taste have been displayed in the arrangement and decoration of the rooms that carry the impression of spaciousness and solid comfort. After passing the green globe suspended above the doorway, entrance is gained to the stairway leading to the rooms on the second floor. Lining the stairway at intervals and placed at decorative points in the broad hall above, are palms that blend with the gold and green tints of the wall paper and form a pleasant background for wicker furniture. To the left of the hallway, and facing Forty-fifth Street, is a cheerful little music room where a light tone has been maintained in the decorations and space has been found for inviting cosy corners.

Immediately adjoining this is the Dutch room in which meals may be had in a truly Dutch atmosphere. The mission furnishings are still to come, but the Dutch frieze is there and the row of steins, started by a gift from C. Jay Williams, is steadily growing. A few more steps and the cafe is reached.

Coming back on the other side of the hallway two of the most popular rooms in the club are found, the lounging room and the library. The walls of both are papered in maroon red, and the lounging room is supplied with sumptuous leather chairs and lounges. Just off of this is the library with bookcases and tables and on the wall hangs the first gift to the club, an oil portrait presented by the mother of Herbert Brenon, a director of the Imp company.

During the past ten days there have been many visitors to the rooms and all have expressed surprise that so much could be accomplished in so short a time.

## LUBIN SAILS FOR EUROPE.

Siegmund Lubin, accompanied by members of his family, sailed last week for Germany on the Kronprinz Wilhelm. While the party was boarding the ship one of the Lubin operators was on hand to record the event in motion pictures. Mrs. Lubin led the march up the gang plank, followed by her daughter, Mrs. Emily D. Lowry, Mr. Lubin and another daughter, Mrs. Edith L. Singhi with Kingston, her 10-year-old grandson.

## PICTURES AT OLD ACADEMY.

Following the revival of Montgomery and Stone's Wizard of Oz, the historic Academy of Music, New York will become a motion picture and vaudeville house. The theater has had a varied career since it was leased from the Gilmore & Tompkins estate several years ago.



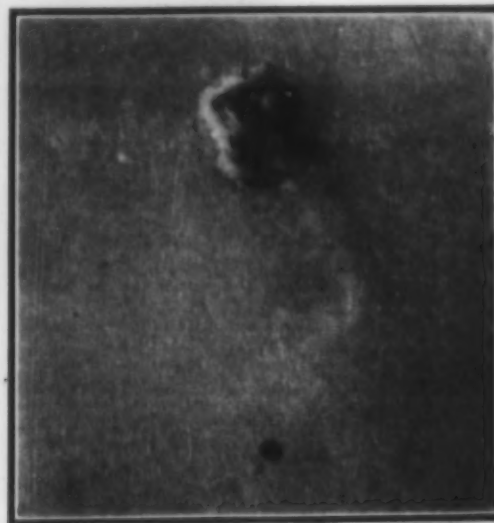
MEMBERS OF UNIVERSAL NESTOR COMPANY.  
Now in Hollywood, Cal., Under the Direction of Al. E. Christie.





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LAW FLOATING IN WATER AFTER DROP FROM BALLOON.  
Picture of Daring Exploit to Be Used in International Three-Reel Release.



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DROPPING AFTER THE EXPLOSION.  
The Parachute Appears in Lower Part of Picture.

## BLOWS UP BALLOON AND ESCAPES

Rodman Law Shows Unparalleled Daring for Motion Picture Purposes.

If motion picture producers offered a medal for the most daring adventure in connection with the making of a film it would go to Rodman Law, who, last week, rose 500 feet above the Hudson River in a balloon filled with superheated naphtha gas, then blew it up with dynamite, and checking his fall with a parachute, floated to the water below, where he was picked up by the tugboat *Libbie*. While all this was happening camera men were busy recording events for use in a three-reel picture, *At the Risk of His Life*, to be released about the middle of December by the International Feature Film Company.

It was a spectacular exhibition of daring. Law undertook to prove, for moving picture purposes, that Melvin Vaniman and his four companions, who were killed when their dirigible blew up on its trial trip at Atlantic City, might have been saved if they had taken proper precautions. He said that he would fill a balloon with highly inflammable gas, explode it with dynamite and escape injury. When ready for the test he was dressed in woolen knit clothing from head to foot, because wool resists fire flashes. He wore a football player's leather helmet under his woolen hood and a thin woolen veil covered his eyes. Strapped about his waist, under his sweater, was a life preserver.

Seated on a cross-bar swinging beneath the balloon he held a trigger string in one hand with which to explode the dynamite. When the balloon was sailing steadily from the Jersey to the New York shore at a height of about 500 feet there was a sharp explosion, and in place of the balloon there appeared a great burst of flame followed by a dense cloud of pitch black smoke. While the echoes of the explosion rumbled up and down the river, the figure of the man who had been on the trapeze dropped out of the dense cloud, a parachute opened and he fell gently to the water. He floated unconcernedly about until picked up by his friends on the *Libbie*.

When it was all over Law was the coolest man in the party. He was not hurt in the least and merely remarked, "I told you it could be done."

## "FOREST ROSE" IN PICTURES.

Perhaps no story is better known through the West than Emerson Bennett's "The Forest Rose," which is about a girl of the West in the early days when the Red men ruled. She was abducted by Indians and her sweetheart, Albert Maywood, whose parents had been slain in the raid wherein Rose was carried off, vowed to avenge his loved ones and rescue the girl. Trailing the Indians, he is accompanied by the famous scout, Wetzel.

They follow the abductors through the pathless wilderness of the Northwestern Territory and affect the rescue of Rose. But another band of Indians surprise them, and while Wetzel escapes, Rose and Albert are captured. The final escape of Albert and Rose from the Red men may be expected to thrill and startle the spectator. Thanhouseer is putting out the tale in two reels on Friday, Nov. 20.

## PAUL RAINEY OFF FOR MOMBASA.

Paul Rainey, the hunter and producer of remarkable wild animal pictures, accompanied by the Marquis and Marchioness of Stafford, and an outfit of dogs, has started for Mombasa on a wild game hunt. It is probable that more pictures will be a result of the expedition.



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KISSING HIS WIFE GOOD-BYE.

Photographed Before Law Ascended with Balloon.

## PRODUCING BIG WAR PICTURES.

Director Oscar Eagle, of the Selig Company's Chicago studios, has started on the actual production of a series of elaborate and spectacular war pictures. Mr. Eagle, assisted by a score of lieutenants, some two hundred soldiers, several military advisers, and a small army of players, carpenters, and property men, is now encamped at Des Plaines, near Chicago. The producing camp is being run under strict military discipline and the town of Des Plaines looks as if it were under martial law. Several sets of field artillery are being utilized in the various productions. Many thousands of dollars are being expended by the Selig company to make this series of war subjects far greater than anything they have yet done in this line.

## FIRST TWO-REEL LUBIN.

In a dramatic picture, *The Stolen Symphony*, featuring Arthur Johnson, the Lubin Company has produced its first two-reel subject to be released, Nov. 25. The story is said to contain plenty of heart interest, dealing as it does, with a poor young musician who composes a beautiful symphony and is robbed of his laurels by a famous composer. It remains for his sweetheart, by clever planning, to have the injustice righted. According to reports a drama of unusual merit has been produced.

## FIFTY MINISTERS APPROVE FILM.

Bunyan's *Pilgrim's Progress* was shown recently before an audience of about fifty ministers at the Isis Theater in Minneapolis, Minn., that they might pass judgment on the film before it was released for exhibition in the motion picture theaters of the city. The ministers were unanimous in their praise of the picture. Rev. W. H. Medlar, former pastor of Linden Hills church said that it should be of interest to teachers and Sunday school superintendents. The picture was put on by the Laemmle film service.

## "CLEOPATRA" IS GIVEN A TRY-OUT.

"The Romance of a Woman, in Five Acts," Pleases Large Audiences in Theater Near New York.

If there was any doubt in the minds of the producers of *Cleopatra* as to the future success of this wonderful picture, that doubt was surely dispelled when it was shown last Wednesday night for the first time to two large and appreciative audiences at a large picture house a few miles out of New York City. A try-out performance of this kind is an innovation in the picture business and the Helen Gardner Picture Players were well satisfied with the result.

*Cleopatra* is an adaptation of the plays of Shakespeare and Victorien Sardou, and the author of the picture play is deserving of great credit for the manner in which the subject is handled to bring out the finer points of this remarkable woman's life, a woman who by the mere force of her character and will, compelled emperors and slaves to bow at her shrine. The story is one that will not jar the finer tastes, nor does it seek to meet that demand which requires horse-play in every act. In short, *Cleopatra* is a picture of high educational character in its portrayal of ancient history.

The scenic effects are beautiful, the costumes are gorgeous, and the acting as a whole is excellent, all blending together into what is probably the most stupendous and beautiful picture of its kind ever produced. To enjoy it and realize its magnitude it must be seen.

Needless to say Miss Gardner as *Cleopatra* fits the part so perfectly that with her personality and rare charms one almost feels himself back in royal Egypt watching the sport of kings. Mr. Sindelar as Marc Antony, has the dignity and bearing for such a part. One admires the old warrior, Ventidius (Mr. Waite), who rather than give himself into the hands of the enemy falls upon his sword. Pharon, the slave, (Mr. Howard) deserves special mention for his brilliant work. Kaphren, captain of the guard, (Mr. Knowles) is another strong part well acted. Much can be said in praise of Iras, Charman, Octavia, Diomedes, Octavius and many others who assist by clever acting to make this so superb a picture.

Each of the five parts seems in itself a beautifully conceived picture leaving to a discriminating audience the choice of which appeals most strongly. However, the tomb scene shows Miss Gardner at her best and affords a fitting climax.

W. H. A.

## OPERATORS WILL NOT STRIKE.

The threatened strike of operators in Washington, D. C., now appears to be extremely improbable. At a recent meeting in the Chamber of Commerce the Exhibitors' Association practically agreed to the compromise made by the motion picture theater exhibitors and operators on the demands of the operators for higher pay and other reforms. The operators first demanded \$22.50 a week for an eight-hour day and fifty cents an hour for overtime. The agreement reached provides for thirty-six cents an hour without an eight-hour day and no extra pay for overtime.

## GEORGE OBER IS DEAD.

In the death of George Ober at his home in Hastings-on-Hudson, last Sunday, the Screen Club loses its first member. Mr. Ober was sixty-three years of age and for many years was prominently identified with theatrical productions, but of late had devoted his attentions to motion pictures. He was one of the first to join the Screen Club.

## REVIEWS OF LICENSED FILMS

**Kings of the Forest** (Selig, Nov. 11).—In what is heralded as the annual masterpiece of the Selig Company we have a thrilling and gripping picture. There is a story of few complications, and this, combined as it is with several man-eating animals, who seem quite ready to amuse their appetites on the wife and child, makes an impressive effect. In vivid, pictorial scenes, the simple story is told of a young man and a girl, living in the wilds—their love, their marriage, their happiness, and their misunderstanding which nearly proves their undoing. There is a farmer who is also in love with the girl, but appreciating the difference in their ages, and aware that she does not care for him in the proper way, he gracefully retreats, leaving the field open for the younger and more favored suitor. As time passes on, the young man wins the girl—they are married, and leave their parents to go and make a home for themselves in a distant part of the country. In time a child is born to them, and the young husband moves in buoyant happiness, until the ferocious beast brings the former suitor to visit the cottage. The visitor takes an old friend's oblivion by kissing the wife to the horror and wrath of the jealous husband. We have seen something of his jealous disposition in the past, and here it seems to overpower him. He strikes his wife from behind and turns to the one-time friend, ready to kill. The friend's sorrow and docility prevent disaster, and the husband goes to the fields to brood over his injury. Here the friend hunts him out, and convinces him of his foolishness, of his rashness in being brutal to his wife. They return to the house and find it empty. In her answer the wife has departed for the home of her parents, accompanied by the child. With unrepentant of what might befall them while alone in the jungles, the two men follow. We cannot question the propriety of the wife leaving her husband, or whether she did right or wrong, because the action following is so swift and intense that it shuts out all thought of such questions. We are more interested in knowing whether the mother and child are going to be eaten alive, or whether they are going to escape. After it is all over with, if the question does assert itself, we can satisfy our feelings with the conviction that many a woman would have done the same under similar conditions. In alternating scenes we see the mother and child trudging through the woods, and the lions at home and roaming abroad. When night overtakes the pair, the mother unharnesses the old cow from the rustic, two-wheeled wagon, and leaves her at the side of the wagon, taking the calf and staking it some distance away. Growing tired of watching the mother soon falls asleep beside her child, and it is here that the spectator feels the thrills rising up and down his spinal column. There is no fake in the picture—it is splendidly realistic. Through the tall trees we see a huge lion slowly approaching the wagon. The mother awakens in time to see the beast departing with the squealing calf in his jaws. She pursues with a gun, leaving the baby alone in the wagon. The baby crawls into an empty trunk and goes to sleep. The two men and the mother return in time to root a half dozen or so lions from the wagon. They are crazy with grief and distraction, believing that their child has been devoured. In the end the child is discovered, and the two estranged hearts are once again brought together in thankfulness for the safety of all. The method used in projecting the animals into the action is enough, in itself, to assure the picture's instant success. "Baby" Lillian Wade, a winsome child of four, proves one of the charms of the picture.

**Captain Barnacle, Reformer** (Vita-graph, Nov. 11).—Ebenzer White is a tight-laced money lender, and displays this harshness in dealing with his son, a prodigal. The son, in the end, thanks to the kindness of old Captain Barnacle, proves his intrinsic worth and deserves more than the maudlin reception given to him by the father. In spite of the father's visit to the bedside of the son, there is a remaining consciousness with the spectator, that he still retains his meanness, and that he should have been treated to a larger dose of his own medicine. However, it is the reformation of the son and the old captain's work in accomplishing it that the story really has to do, and so we can dismiss the father with the hope that his reformation will occur at some future date. The son has been kicked out carrying with him only the love and sympathy of his mother, Captain Barnacle, through a peculiar circumstance, is brought into connection with the boy, and

invites him to his house, where he solers him up and sends him out with a determination to live better. After a year at sea he returns a regenerated youth, to receive the approbation of all his friends save the father. On an evening, shortly following his return, there is a storm on the coast, and in an attempt to rescue a fisherman's boat, the lad is severely injured. Still the father refuses to forgive, and declines to visit him, even at the pleadings of the old captain. Afterward some inner voice urges him to relent, though just what it is we do not know, and he rushes to the side of the prostrated boy, who meets him with "father." Van Cise Brooke as the captain makes a pleasant, patriarchal character. Ned White, as played by Courtenay Foote, is a really interesting person, and Robert McWade as Eben White, the money lender, is good.

**The Hand Bag** (Vita-graph, Nov. 9).—An old maid drops her hand bag containing her card in the street, and it is afterward picked up by a girl. The girl leaves a street car suddenly, placing the bag on the seat to be picked up by a youth, who has been admiring her across the aisle. The young man grasps the opportunity of meeting the girl by writing her that he has found her bag, and desires the privilege of returning it in person. The letter is delivered to the old maid, the able, poor maid answers it, believing that at last there is some one who has noticed her with covetous eyes. The youth calls at the house, to be shocked when he meets the rightful owner. That is the story as it is told. Perhaps there are some who will be amused, and perhaps there are some who will be pained. Making an old maid the butt of jokes is of such a frequent occurrence that it seems improbable that any comedy, constructed along such lines, could create more than a mild interest. The theme and treatment here is conventional to a degree that it borders. Flora Finch as the old maid does creditable work, as does Frank Bennett as the surprised youth.

**Pathe's Weekly** (Pathe, Nov. 11).—As customary there are several interesting events shown in the week's release of the Pathe Company. Among those worth mentioning are scenes showing eight hundred Greeks in St. Louis, Mo., marching to the railroad station on their way home to take part in the Balkan-Turkish war; the planting of the flag of the Chinese Republic on the site of the Chinese building on the grounds for the International Exposition by Dr. Chin Tao Chen, at San Francisco, Cal.; the Imperial family visiting Borodino, Russia, to attend the celebration of the one hundredth anniversary of the battle of Borodino; the launching of the super-dreadnaught, *New York*, the largest battleship afloat at the Brooklyn Navy Yard, and pictures of the late Vice-President James Schoolcraft Sherman.

**Gold and Glitter** (Biograph, Nov. 11).—There are a few scenes in this drama that the spectator refuses to take seriously, and perhaps the Biograph producer did not intend that they should be taken seriously. After all it is well that they strike the humorous chord, for otherwise the picture as a whole, might have a distasteful effect. Up to the time that the inconstant husband, after leaving his wife, meets the other girl, who flatters his vanity by succumbing to his "would-be" manly charms, a solemn interest is maintained on the foundation of straight drama. But when, in a wild moment, he induces the girl to elope with him, with no apparent place to elope to, and when the girl's friends follow in pursuit and engage them in a battle royal with pistols as weapons, the spirit of the piece seems to jump back into comedy. The may be because it appears so unusual for the Biograph Company to adopt such a reckoned thrill producer even in their melodramas. Yet with all, it must be recorded that *Gold and Glitter* is a well written, well acted, and well produced picture play that will score whoever shown. Scouting unnecessary preliminary action, the story is launched and carried through in a logical, straightforward style. Called to the lumber region on business, the husband bids his young wife adieu, and receives from her a love missive, which urges him to carry always. Until he learns the lesson in the North woods, he has been light-headed and a flirt, but he returns a bigger and better man, resolved to atone for his rashness by honest loyalty to wife. We feel the humor of his previous actions, and as a result, we do not take them too seriously otherwise, it would have been difficult to accept him as a reformed husband.

**The Water Rats** (Lubin, Nov. 9).—The *Water Rats* is a drama depicting something of the life and habits of the thieves who hibernates along the water front, and is raised to show that no matter how low a man may sink, he still retains some spark of manhood. In choosing Earle Metcalf to play the role of Bill Crow, leader of the gang, the Lubin Company did well, for he shows capability in giving to the character a low-brow tone without making him disgusting or repulsive. Edna Payne assumes the part of the girl who befriends the gangster after he has attempted to assault her and is down and out. Edwin Corowa as the officer is acceptable. Sick and weak Bill is cast out of the gang, and his place is usurped by another. Desperate for something to eat, he tries to steal the locket belonging to the captain's daughter. He fails, and in return for his efforts is given a dollar, and told to reform. Gratitude is his only response, and while he fails to straiten up, he leaves with the determination that, if possible, he will repay her. His chance arrives weeks afterward, when he has again assumed the leadership of the gang. They are caught in a plot to steal some goods along the docks by the girl's evensong, and gives orders to his pursuit the leader is brought face to face with the man, and is about to kill him, when he notices the locket on the officer's breast. He realizes that it belongs to the girl, and that the man must mean something to her. Casting aside his opportunity to escape by accepting his self to be captured. The officer receives the reward, and promotion offered for Bill's capture and incidentally the girl, for he now has money to start up housekeeping. A feature of the film worth commenting upon is the pursuit of the gangster's boat by the tugboat belonging to the girl's father and driven by herself.

**Saved by Fire** (Selig, Nov. 11).—A most interesting film which brings in a tremendous oil fire. Manly Hart and Julie Greene are madly in love with each other, which is not to the liking of Stone, who has been turned down by Julie, and as a result has sworn to get square with his rival. He sees a way, when by a sneaking method, he is able to read a telegram from Manly, in which the latter states that he is hard up for money, and gives orders to his agents in New York to sell his oil wells to the opposition who have forced him to shut down. Stone writes to Manly and tells him to call at his office, and he will loan him the necessary money to tide him over, providing he has the oil in his wells insured. Manly accepts the loan, and Stone makes arrangements with Briggs to set the oil afire. The plans for this are heard by the linemen, who is stationed on a telegraph pole near the window, and he follows Briggs, surprising him in the act of firing the tanks. A fight ensues, in which the wireman is hurt, and left to die. Following the fire the blame is placed on Manly, but the linemen appears in the nick of time, and saves the situation, and the two conspirators are jailed.

**The Professor and the Lady** (Vita-graph, Nov. 12).—The only male teacher in a girls' school was naturally very much adored by the girls as well as by Miss Fulham, the head of the school. Every time that he entered the room he received many gifts. But all this to him was the foolishness of childhood, and he made up his mind that he would win the principal, Miss Fulham. Accordingly he proposed, but was refused, and made up his mind that he would not accept no for an answer. Acting on this he sets out to prove to the lady that she needs a man in the house. He hires two tramps to rob the kitchen, and then chases them out, obviously making a good impression with his desired one, but very much the reverse with the tramps, who think that he is an easy mark. He then hires the cook to set a part of the kitchen on fire that he may extinguish it. But even, after all, these troubles he is not able to win the lady. The tramps in the meantime think that they have an easy thing in robbing the school, and so one night they climb in the window. Miss Fulham sees them, however, and comes from her room scared to death, and carrying a revolver that she is afraid to use. The professor then comes to the rescue, and she has to accept him then whether she will or not, and it is rather easy to see that she is only following her inclinations.

**Days of '49** (Kalem, Nov. 11).—Although this drama has been well played, the idea and plot contained in it are too old to give it the interest that might have been expected five years ago. An Indian has discovered the location of a gold mine, from which he has taken a large nugget. When he returns to his camp he is ordered to do something, and refuses, and the chief poisons him with an arrow, and drives him from the camp. Little Bear roams around and finally comes to the camp of the prospectors, where he is cared for by Ben and his fiancée, Eva, and, before dying, as had been

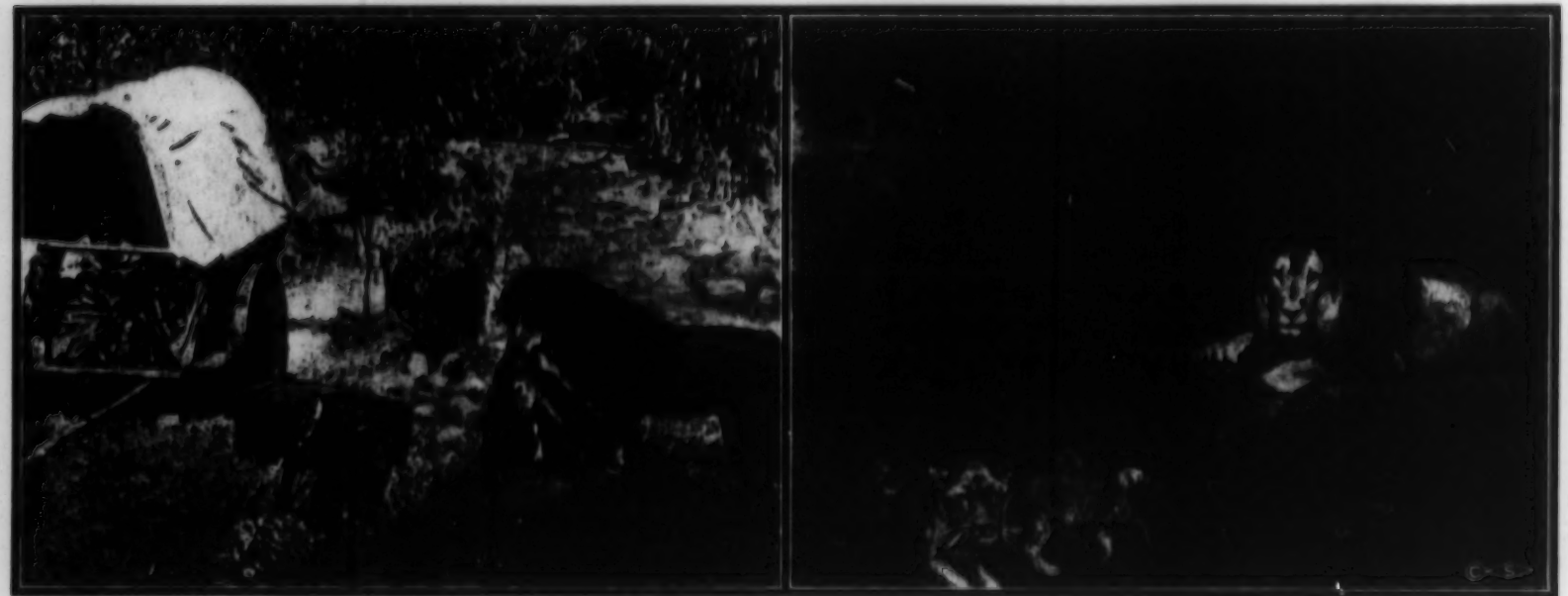
already guessed, he bequeaths his secret to them. But, of course, the villain has to see the plan, and he determines to follow it. The Indians, who are on the watch, capture the crook, and start to take him away, when they are surprised in turn by Ben and his sweetheart, who shot both of them. The crook thereupon runs away, but is chased by the Indians and shot. They then attack the camp, and Ben and Eva ride for help in the latest and most approved style. The help arrives all right, and the Indians are not to flight. The last scene shows the loving pair with many laborers busy at their new mine. Now, there are several things that are not apparent to the careful observer. For instance, what are these rough prospectors with their wagons and no beds doing with modern mattresses, such as they had in their camp and which they later used in the defense. Also where did the villain when he escaped from the dead Indians find his revolver? When they are shot he runs away, and yet in the next scene where he is still running he has it with him. Also, why do those participating in battles persist in pointing their rifles to the sky? M.

**Salt Lake City, Utah, and Its Surroundings** (Edison, Nov. 12).—The marvelous city "as it has often been called, is here pictured by the Edison Company in a very clear manner, and all of the most interesting views are shown. The film opens with scenes at Liberty Park and the sights there. The audience is then taken to one of the city's most famous places, where the children are shown in the water, all having a good time. A view of the City Hall with the mayor and members of the City Council is next seen, followed by pictures of the many picturesque canons throughout that section of Utah. The Mormon temple and the homes of Brigham Young, together with his burial place and that of some of his wives, were most interesting. The Salt Lake and pictures taken by moonlight were used to complete the film.

**Linked Together** (Edison, Nov. 12).—Quite a clever comedy and one that carries the audience with it. The daughter of the sergeant of police is engaged to marry a young fellow of their neighborhood. Through a misunderstanding they have a love quarrel, and she returns his ring. The father tries to catch it up, and while he is talking to them both at a party that his younger daughter is giving, he drops his handkerchief, which the said daughter picks up and proceeds to place, one on the wrist of each of the quarrelling lovers. Their conversation is great, and they proceed to the police station, with the children following and producing much mirth. The girl's father, at the station house, refuses to release them unless they make up. This takes some time, but at last all is settled amicably, and the sergeant releases them with his key. C. Jay Williams deserves credit for having directed a clever comedy.

**The Spahi's Fiancée** (C. G. P. C. Nov. 12).—A very unusual picture, and one that is well acted and photographed throughout. The Spahi leaves with his troops to go on a journey, leaving his sweetheart behind. He arrives at his destination, and falls in love with Ascha, a degenerate woman. In the meantime, Djarah, his sweetheart, has become tired of waiting for him and starts out afoot to join him. When she arrives in the town she arouses the passions of a colonist, to whom, innocently, she tells her troubles, and he tells her that he will aid her lover. She follows him, and he takes her to a house where she finds the Spahi, although the colonist did not think that he would be there. A fight ensues, with the Spahi conquering. He is given his choice of the two women. At first he chooses Djarah, but Ascha, by a dance, overcomes him, and he takes her, but returns to Djarah.

**The Dinkas Chiefs Reception** (C. G. P. C. Nov. 12).—Some time ago an article appeared in one of the metropolitan papers, stating that a company were making a "load of money" in buying up the old dresses and goods of defunct opera companies, and selling them to the savages for big sums. Some of the Dinkas must have not held of this company, for the grotesque garments that they wore were very suggestive of the Tonderloin's "lobster tails." These natives evidently had a great dislike for any more clothes than were necessary, but what they did have where the very essence of "class." One of the chiefs was gorgeously decorated with a high silk hat and a woman's nettieat, wrong side foremost. Two others had evidently found, or obtained possession of, a pair of pajamas, and not being able to come to an agreement as to who should wear them, had divided them to make the matter easy, and one wore the right leg, with nothing on the left, while the other reversed the situation. But there was nothing the matter with their appetites whatever else may have been ailing them, and the way they could not find away was a good advertisement for the best restaurant in town.



SCENES FROM "KINGS OF THE FOREST."  
Selig's Big Feature Film That Was Released Nov. 11.



It was not stated who the caterers were. M. Aquatic Elephants (Vitaphone, Nov. 12).—This film is not noteworthy except for its brevity and novelty. It shows three elephants prancing around in the water, and apparently having a good time with a man and woman, remarkable for their absence of clothing, diving and doing stunts from the animal's backs.

From the Submerged (Kossanay, Nov. 12).—A strong, sympathetic drama, and one that will be remembered by the audiences that see it. A man who has become a moral and physical wreck attempts to commit suicide by leaping into the river, but is stopped by "the girl." He continues his existence through the help of the bread line and other charitable institutions. One day he reads that his old father is dying and wants to see him. He goes home and inherits all of his father's wealth. Charlie thereupon becomes a society leader, and thinks that he is in love with a rich girl, and starts to propose to her three times, but is frustrated each time by the entrance of some one. A stunning party is made up, and they visit the Bowery and Chinatown. All are particularly interested in an opium joint. Charlie spends his money lavishly on his old companions, none of whom recognize him, however. The girl that he thinks he loves laughs at all this misery, and it makes him see her in the true light. Then, in a dream, he sees the girl that had prevented him from killing himself, and, dressing in old clothes, he hunts for her. After a long time he finds her in a pitiful condition, and ready to kill herself, and this time the tables are reversed. He takes her to his beautiful home, and they are happily married.

The Way of the Mountains (Lubin, Nov. 11).—A story of men with "big hearts" and women with true souls. Two rivals are in love with the same girl, but she does not care at all for either. While she is driving water from the river the unfavorable lover meets her, and while they are talking he asks for a kiss which is refused. He tries to force her, but his rival comes on the scene and throws him off. He attempts to shoot the hero, but is frustrated. He goes away swearing. While the fortunate lover is walking with the little brother of the girl he is shot at from the bushes, but the bullet hits the boy and kills him. Jim chases the villain, and after a hunt catches up, and a duel with rifles commences, but neither is hit. Two horses are requisitioned, and the duel continues. Jim at last catches up, and after they have fired all of the bullets they fight on horseback in a very realistic manner with knives, but the hero is beaten. The girl follows and relieves him, and together they continue the chase, giving it up, however, and returning home, when they see what a long start the miscreant has had. Here they find him, however, as he has returned of his own accord with the intention of fixing the blame on Jim's shoulders for the killing of the young man, who had seen the murder. He is disbelieved, and Jim is exonerated.

The Mills of the Gods (Vitaphone, Nov. 4).—It is a "Doctor Jekyll, Mr. Hyde" sort of a story, adapted from George F. Dillenberg's novel of the same name, and it is called a modern drama. It is not modern in the sense that it has never been done before—dramas of the same order, painting with fire—real fire and power—melodramatic power have often been done. It is vigorous, stuffy, on account of the splendid acting of the Vitaphone players and extravagance exercised in its production, but can hardly be reckoned upon to vitally interest the whole of the American picture public. It is too thoroughly melodramatic. The author of the picture has taken the bare skeleton of the novel and upon that has constructed his picture, and it is a logical picture, though a trifle improbable. Lorenzo, that is the "Jekyll Hyde" man's name, appears first as the luncheon, a filthy being who disgusts every one with his presence, and as the silver-tongued villain in society who aims to lead innocent girls astray. His persecutions are swift and subtle. He allows nothing to stand in the way of accomplishing his ends; neither murder nor arson. He leaves in his wake riot and destruction and indignation. It is when he arouses the indignation of a girl by the murder of her sister that he seals his doom. The Mills of the Gods grind slowly, and their grind might small, and if we take this man as a just victim, we see the person who sets caught between the rollers. In the three reels used to tell the tale, we see the coils slowly tighten around this villain, thanks to the young lawyer who espouses the sister's cause. The final retribution is meted out to him through fire and poison, and it is a picturesque and a grotesque scene.

When Wealth Torments (Kossanay, Nov. 8).—Excellent for the clever characterizations of the first comedian in this picture when he assumes the role of the French count and the German baron, respectively there is little to amuse. The subject, carrying the same idea, has been done before in film, and done much better. There is no mistaking the point of the story—the director has no doubt seen to that, and we can follow the thread with ease, and yet with it all there is something lacking—a spontaneity in the actions and the situations. The attentions of a young village swain are accepted with good grace by both the girl and the mother until the mother comes into possession of money. Immediately she turns her back upon the simple youth, bent on having her daughter married to a title. The development in the action here shows crudeness. It would have been more in place to have shown the mother gentler, and not so sudden in her transformation if the producer hoped to keep the elevated tone of the piece. The boy follows the mother and daughter to the city, and pretends to be a disagreeable foreigner in order to turn the mother against him. The scheme works, and in the end the mother is glad to see her daughter married to one of her own kind and class.

The Fraud at the Horse Mine (Kalem, Nov. 9).—It is a tale of adventure and love, well told with plenty of picturesque, effective scenery. Suspecting that something is amiss because of the small dividends the mine is giving out, the directors send a young expert out West to investigate. He arrives and finds conditions apparently satisfactory. In his leisure moments he makes the acquaintance of the mine owner's only daughter, a demure young girl, and together they spend many happy evenings. While out together on an evening he accidentally discovers that the superintendent is shipping ore secretly. The next day the boy carries his investigations further. The owner, fearing detection, warns him while in the mine—places him in a deserted tunnel and blocks the opening closed. It is the girl who saves the expert, telegraphs to the main office for help, and finally brings the guilty man to justice. To get the settings for the picture, the producers have gone direct to some mine with excellent results, both in photography and realism.

Half a Pint of Milk (C. G. P. C., Nov.

8).—One might find some humor in this picture through its very absurdity. Certainly, the antics of the various foreign players do not amuse—we have to find entertainment in the situations themselves. The story has to do with a husband, sent to secure a half pint of milk, and his vain efforts to get home with it. First he breaks the jar in an exciting crash scene, then attempts to bring the milk home in a soup plate. Failing in this he adopts his hat as the easiest way, and after numerous misadventures arrives at home in time to receive a beating from his wife.

The Scorch (C. G. P. C., Nov. 8).—An interesting study of a useful insect at its work. "Why it would seem that the fellow has been trained," remarked one spectator when witnessing the picture, and so it does. He is shown securing his supply of food, defending it against intruders and then pushing it to a place of safety. The photography is especially good.

A Doctor for an Hour (Edison, Nov. 9).—Under the direction of C. Jay Williams, the Edison Company has turned out a picture, entertaining and laughable comedy in A Doctor for an Hour. Tramps are at most times unwelcome in a first-rate comedy as they suggest the spirit of burlesque, but the one in this picture has been handled so deftly by Edward O'Connor that the spectators are forced to accept him with a smile. Mrs. Wallace Erskine essays the role of the widow, William Wadsworth the doctor, Alice Washburn the lady with a bad cold, and Martin Fuller the victim of rheumatism. The tramp steals the visiting doctor's clothes while he is swimming in the brook, and assumes his place for an hour to alleviate the sufferings of the village invalids. The scenes covering this portion of the action are, perhaps, the best in the piece, and especially those showing the tramp going through the doctor's office, board and poking his nose into the various bottles. The destitute doctor is finally rescued by a sympathetic farmer who provides him with an ill-fitting suit and he arrives in time to denounce the tramp as an impostor and save some of the villagers from what looks like an untimely end.

At the Rainbow's End (Lubin, Nov. 12).—An extremely well-acted drama, that holds the attention of the audience throughout, and leaves a pleasant memory. John Lee is the son of the village grocer and falls in love with Madge. Later he meets Elaine, and finds that she loves her more than he cares for the other girl, and wants to marry her, but her mother has made other plans for her, and she is forced to marry a rich man that has been picked out for her. John, who has the utmost dislike for the rich man, later meets Madge, and both couples are unhappy, and see their mistake now that it is too late. Years later the girl is free through the death of her drunkard husband, whose wealth she has inherited, and she makes an appointment to meet one night at nine, and while he is with her his little boy comes out of the house and finds them together. The father and his son return to the house, and Elaine goes home where she starts to think of the son of the village grocer and falls in love with John as played by Edwin August showed the polished finish of an experienced actor, while Orni Hawley interpreted the part of Elaine in a most commendable manner.

The Lost Inheritance (Relig, Nov. 13).—An original idea, well worked out with good acting to carry its plot. A young man is in love with Molly, she returns his affections, and the outcome is a secret engagement. But it is not an entire secret, as "the duke" has overheard the proposal and seen the ring. He warns the girl himself, as she is rich, and his suit is so favored by her parents that he has but little trouble in gaining their consent, but finds more trouble with Molly, who abhors him. One night while they are at the club a wrestler who has to have had a bout with another professional, for the benefit of the members, falls ill, and the match is being called off, when Jack saves that he will take the place of the other man. He beats his opponent, and the morning papers are filled with his praise. This catches the eye of his old father, who disdains him for ill. Molly proves her loyalty, and tells her mother of their engagement. The "duke" receives a letter from a pal in the city, stating that his little game is up, and that the police are wise in the fact that he is really a crook and are after him. He attempts to borrow one of the horses at Molly's house, and she tries to prevent it. A fight ensues, in which Jack is knocked senseless with a whip. The crook rides off with the police in tow. Jack's father, who has thought better of the boy at the club, arrives and makes reconciliation, and the pair announce their engagement to their parents.

The Town of Cognac, France, and Its Brandy Industry (Relig, Nov. 13).—Many interesting views of this celebrated city are shown, together with various scenes along the banks of the river that surround it. The brandy industry is also illustrated, showing the ways of washing the barrels, etc., and the making of the wine. The final scene shows the connoisseur testing the wine and pronouncing it perfect.

Specimens of Lizards and Frogs (Relig, Nov. 13).—An interesting film of an interesting subject, showing the various kinds of lizards and frogs. Specimens of the gekko are shown with the introduction of a tarantula. Small alligators in various positions excite curiosity also. Frogs in their many stages are also depicted.

Reviewing French Troops by Airship (Relig, Nov. 13).—The camera is taken up in an airship, and the various views of the cities are shown together with rivers, etc. A great effect is gained through the aerial ascent of the aeroneut. The troops and other persons, as taken from that distance, looked like so many ants.

A Thrilling Rescue by Uncle Mun (Edison, Nov. 13).—Again we have the pleasure of having the well known and liked rival of Monchausen with us. He is still the president of the Amateur Club, and one wishes to dispute his claim, so he seems to be able to prove it. Fred E. Nankivel, the originator of this series is discovered making some sketches in his studio. These sketches become animated and go through a series of adventures, such as very clever to say the least. Uncle Mun, as played by Mr. Nankivel, receives a letter from a friend at the club in which he is challenged by an outsider to a golf game. He accepts and leaves for the club. The game starts with Uncle Mun, naturally in the lead, and the middle of the village is a fire, and knowing that it will be burnt down unless the engine is rescued, Uncle Mun, with his usual forethought, places a number of golf balls in a row, and hits each one so accurately that they strike the bell in the fire tower a mile away, ringing the alarm. He then goes himself to the fire in his capacity of chief. A child is discovered in the third story window, and the ladders will not reach, so Uncle Mun

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has the men place a mattress spring on the ground, and then jump on and rescue the baby. The horse, of course, bursts, which furnishes more amusement. The part of his self element is well played by Harry Beaumont. C. Jay Williams directed the comedy with excellent results.

**The Pony Express Girl** (Kalem, Nov. 8).—There is nothing new in this film, as it has been well worked over before. An express agent is entrusted with a packet which contains money and starts out to deliver it. The girl at the station overheard the conversation between two desperadoes who plan to rob the express rider. She rides after him, reaching the now wounded rider as they are about to rob him. She opens fire on them and they, thinking that a posse has arrived, take to flight. She takes the package away from the wounded rider and delivers it herself, warning the officials at the first relay station of the plight of the messenger, and they go to him. On the rider's recovery a happy wedding takes place, as may be expected.

**Michael McShane, Matchmaker** (Vita-graph, Nov. 6).—John Bunney, in an atmosphere of Irish rustic simplicity, and with a frisky pig to add a novel touch to proceedings, is the making of this delightful comedy film. The story is very slight indeed, but so persuasively has it been handled in a high comedy vein that the absence of plot complications is not a drawback. It belongs to the class of pictures well worth doing. Michael McShane (John Bunney) an itinerant peddler, blessed with Irish wit, and the gift of gab, comes to the rescue of a beautiful swain, who loves a high-spirited girl, but lacks the courage to say so. With a pig tucked under his arm the lover visits Colleen, but the gift does not serve to stir her heart, and then the young man turns to Michael McShane for advice. "Be masterful and pretend that you don't care for the girl," are the instructions given by the wise Michael, who plans a little scheme that brings Colleen to terms. In the closing scenes of this picture Mr. Bunney is irresistibly funny. Mabelle Lannier and Clarence Cox do very well in the parts of the girl and her lover.

**The Ranchman's Anniversary** (Kalem, Nov. 7).—It seems a cruel joke to subject a man to order to furnish fuel for a lot of cowboys, and one remains undecided for some time whether to laugh or not. But the laugh wins out, thanks to the splendid acting of the ranchman and the sensible ending given by the author. After twenty-five years of peaceful married life, the old ranchman is made to feel the pang of jealousy through a trick played by his cowboy employees. It is the anniversary of their marriage which suggests the lark, and the lark would have ended in a tragedy if the boys had not taken the pains to remove the bullets from the husband's gun before proceeding. As it is, he believes that he has shot the usurper of his wife's affections, and determines to depart for other pastures. One of the boys, disguised as the wife, making love to another, caused the havoc, and it is finally out to them to right the mistake. This requires a race between them and the railroad train to the next town, where they overtake it, and jerk the departing ranchman out of the coach to carry him home to his distracted wife. When he is told of the facts, he fails to appreciate the joke at first, but finally accepts conditions at their true value. Alkali plays a part of minor importance in this picture.

**Carmen of the Isles** (Selig, Nov. 7).—Thomas Bantoch, as the man tried with by the first Carmen, displays in this picture remarkable power as an emotional actor. Through the very strength of his personality he looms up as the most important personage, with Beulah Byron as the Carmen, occupying a less luminous position. She is, however, pretty, or perhaps it would be better to say—handsome. She possesses all the charms of a proper Carmen—first among which is physical allurements. As an actress, she is more than acceptable in such a role. The story is similar in many respects to the original Carmen, except that the characters are fishermen, and the action is set in a coast village. Carmen exerts her art in winning the heart of Mac, only to receive the smiles of another when opportunity offers. She is hardly to blame. It is her nature. But when Mac discovers the truth he fails to realize this and acts as the primitive man would, by seeking blood in revenge for being deceived. The author has saved him the work of killing the girl, for no other obvious reason than that of appeasing the Censorship Board, and it seems a shame. It is not the rational ending Mac pursues and overtakes her at the edge of a cliff overlooking the sea, and as he is about to lay hands on her she accidentally falls over the edge.

**Value Received** (Miles, Nov. 14).—To the hero of this photodrama, the securing of the girl of his heart is more to be desired than a fortune, and in the accomplishment of it he feels that he has value received. It is a Western tale, and the producers have taken advantage of every opportunity to inject into the action exciting feats of horsemanship rated to add to the interest of the picture. One cannot help but notice that they have gone out of their way to do this, and it is unnecessary. The logical development of the theme. Still there is no sacrifice of the tale for such purposes, and for that reason the director is to be commended rather than condemned. Sheriff Johnson "grab the undertaker" in a prosecuting venture with the understanding that if the undertaking should prove successful, the profits should be divided equally. Later the sheriff is killed in the performance of duty, and the written agreement is left to the son. After a time the boy becomes foreman of a ranch. Whitridge, who has ignored the agreement and become rich, moves onto the ranch adjoining the boy's. The old man's daughter meets and falls in love with the foreman, but the father is unfavorable to the match. Here it might be said that a clearer reason should have been given for his objections. The specter is left in doubt as to whether he is aware of the boy's identity or not. After several adventures, however, the young man brings the girl's father to time by exhibiting the agreement he has found among his dead father's papers.

**The Branded Arm** (Pathé, Nov. 14).—This picture calls to the reviewer's mind many other Western photodramas of the same nature he has had occasion to witness, and if his memory serves him right he does not recall one, wherein a child was lost to the Indians, that she or he did not have a far more conspicuous mark to bring about identification. It is all so conventional. Still, no matter how old an idea may be, if it is handled well we have no room for complaint. In *The Branded Arm* there is much room for comment. In the first place, the producers have lost one of the prime factors for the success of a Western tale, realism, by the use of too many studio scenes. Second, it is hardly consistent for a grown girl to suddenly throw off the cloak of savagery and forget the hate borne against the white people for the killing of her lover to fall contentedly into the arms of long lost mother and brother. Mental

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succession may fertilize the power of remembrance, but it will not as readily shake off the influence of long environment. On such grounds is the big climax of this story unimpressive. It does not bear the stamp of naturalness—it is stilted.

**Songs and Memories** (Selig, Nov. 14).—Grandmother's dreams are far more entertaining than grandmother and her young friends in reality. She sits upon the porch and lives over again the events of her young life, called to mind by the old songs being sung by a crowd of young people in the parlor. The director of the picture has exercised much less skill in the handling of this portion of the film than the other. The groupings are poor; the grandmother does not look the grandmother, in spite of her eyeglasses and white wig. That the visualization of the reminiscences is pleasant, though, one is forced to admit.

**The Young Millionaire** (Kalem, Nov. 13).—Disgusted with the fact that society is shallow, that all his friends cater to him simply for his money, a young crippled millionaire circulates the report that he has lost his money and takes quarters in a tenement, hoping to discover true friendship among the poor. Prior to this he has broken his engagement with a young lady, who he learned was also attracted to him for his money and secretly made sport of his affliction. While living in the slum the young man is brought into contact with Anna Newton, a benevolent young authoress, who has taken up her abode in that section for the purpose of securing atmosphere for an article she is writing. Neither of them are aware of the other's identity. In defending the young woman from the insults of the house agent the millionaire is hurt. On his recovery he leaves the tenement, to return soon and inform the girl that he has a position as a secretary in a household that needs a governess. He induces her to accompany him to his home, where each discovers the other's secret. The adventure culminates in a visit to a nearby parsonage. There is some effective acting done by the Kalem's leading man in the role of the millionaire bored with life. Several of the scenes are a little overdrawn, one of which is in the clubhouse where the young man is repulsed by his friends. Also it seems a bit improbable that an accident could cause the cure of the boy's leg where the skilled hand of the doctor has failed before. As a whole, however, the drama is well put together and entertaining.

**Cutting California Redwoods** (Esanay, Nov. 14).—There is much to be gained and much to entertain by the witnessing of this picture. The spectator is transported to the famous Redwood District of California, where he is shown giant trees, fourteen feet in diameter at the base and towering 300 feet in the air. He is shown the lumber camps and the men at work. The various operations are shown from the time the men commence to hack with the double-headed axes at the base until the trees are launched into the water and yarded down to the main landing. It is as interesting a full reel subject along this line as has been released for some time. The photography is exceptionally clear, taking into consideration the difficulties encountered.

**Lord Browning and Cinderella** (Vita-graph, Nov. 13).—Maurice Costello fits well into the role of an English lord, who wears a glass in one eye and twists the side of his mouth up. It is an unattractive role, that of an English lord who is inclined to be effeminate, but Mr. Costello manages to retain the entire of the part and still show manliness. Clara Kimball Young as the Cinderella also lends much charm to the delightfully romantic story. There is anticipation at the home of the Widow Gibson as Lord Browning is soon to arrive, and her two daughters are anxious to make an impression. The stand-in Cinderella is carefully kept in the background. On the outskirts of the town Browning's machine meets with an accident, and during the wait for repairs he makes the acquaintance of an old fisherman who furnishes him with information about the family he is going to visit. In substance, Brow-



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collegian, bored by the attentions of women, is about to seek seclusion in the wilds. Developments can be guessed, with two of the girls trying to make "hits" and the other waiting to be wooed. Final scenes of the picture are the most amusing. To decide which of them the man loves, the two hold maidens paddle out into the lake in a canoe, which they meet, having concluded that the man will rescue the one he cares most for. They get a good ducking and wade ashore, while the demure maid is being made love to on the bank.

**My Baby** (Biograph, Nov. 14).—There is an over amount of sentiment in this picture that fails after a time. Some of the scenes might be cut to advantage. The producers have taken much pains to gain sympathy for an aged father, who is left to lead a lonely life when his three daughters marry. A double wedding supplies material for the opening scenes, following which there are very pretty demonstrations

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of affection between the youngest child, a slip of a girl, and the aged parent. Of course, she is never going to leave home like her sisters, and, of course, she does just as soon as a young man to her liking appears. Here the trouble begins in earnest. The father, without much reason on his side, believes that he should be allowed to accompany the couple on their wedding journey, and, naturally, the son-in-law objects. The father's grief turns into rage and he forbids his daughter and her husband to enter the parental home. Two years elapse and the young people occupy a house near the father's. The inevitable baby brings about a reconciliation, but the means used lack plausibility. When the grandfather sees the infant in the nurse's arms and takes a fancy to it there is no fault to be found, but it is stretching a point to have him steal into the child's room on two successive nights, the second time to compare the features of his grandchild with those of his daughter, as shown in a picture taken when she was a baby. Roles are well played, particularly that of the father, D.

**The Bachelor's Bride** (Kalem, Nov. 25).—Granting the possibility of a misunderstanding that never would be encountered outside of a work of fictitious fancy, this picture is likely to entertain. It is sufficiently well presented by one of the Kalem's most capable conductors, Nellie, who has the reputation of being the village flirt, is particularly anxious to capture a young man named Brown, and when she sees a telegram stating that "Blanche is his if he arrives before ten o'clock" the girl's jealousy is aroused. But in a peculiar way she spreads the news among the neighbors, who gather at the station to give Brown and his bride a royal reception on their return. He tries to escape from the shower of rice and old shoes, and finally seeks refuge in a roller chair, half of which is occupied by an elderly spinster. The audience has been allowed to know that Blanche is only a dog that Brown is particularly anxious to buy, but the knowledge does not lessen the fun in the picture. Eventually things are straightened out and Nellie gets her man. D.

**The Country School Teacher** (Lubin, Nov. 14).—From first to last this picture rings true; moreover, its simple plot is not hackneyed, the comedy is genuine and effective, and it is not without heart interest. Troubles such as those encountered by this particular country school teacher may be more myth than fact in these days of systematized education, but exaggerations for comedy purposes are not too flagrant. The only real fault with the school scenes, in which only children wear the garb of the master, is that many of the scholars obviously are adults. But Little, the most trying of them all, appears to be just about the age intended, seventeen, and the part is excellently well played. The teacher, having a serious realization of his duty, determines to get the better of the high-spirited girl, and keeps her in after school until she learns her lessons. Now, Little has a big brother, who comes to fight his sister's battles, and there is a rumour in the schoolroom, in which the teacher is struck on the head and knocked to the floor. Nothing daunted the masterful young man, continues his fight for strict discipline the next day and following days until Little comes to admire, then to love the school teacher. The scenes are so well handled that when the pair end in each other's arms the climax does not seem untimely. D.

## KINEMACOLOR REVIEWS



**Oma, the Woman Spy**—The redeeming features of this picture are the beautiful color effects. What plot there is is old and not particularly well acted, and the photography in several places is poor. It is a story of the stealing of the war planes by a woman who is baffled, to use the subtitle, by clever detective work on the part of an agent of the Government. B.

**Reptiles of Asia Minor**—Snakes and more snakes in all their gorgeous colorings are shown, and to add to the interest of the picture they are handled by a small Oriental boy about eight years old. Particularly interesting are the chameleons which are shown at close range, catching insects. The photography is remarkably good. B.

## FILM SUPPLY RELEASES

**Sunday, Nov. 24.**  
(Maj.) An Old Love Letter. Dr.  
(Thun.) The Truant's Doom. Dr.  
**Monday, Nov. 25.**  
(Amer.) Jack's Word. Dr.  
(Itala) The Horror of Sin. Two reels. Dr.  
(Comet) A Seminary Complication. Com.  
**Tuesday, Nov. 26.**  
(Gau.) The Destructive Duellists. Com.  
(Maj.) Shocking Her Future Mother-in-Law. Com.  
(Thun.) The Thunderbolt. Dr.  
**Wednesday, Nov. 27.**  
(Gau.) Gaumont's Weekly, No. 58. Top.  
(Bell.) Thanksgiving. Dr.  
(Solax) The Parasite. Dr.  
**Thursday, Nov. 28.**  
(Amer.) Her Own Country. Dr.  
(Gau.) Olga the Adventuress. Dr.  
(Punch) Oh, You Baby! Com.  
(Punch) Poor Finley. Com.  
**Friday, Nov. 29.**  
(Lux) The Diary of a Bad Boy. Com.  
(Lux) Grateful Henry. Com.  
(Solax) The Jenkins-Kelkins War. Com.  
(Thun.) The Forest Rose, Parts 1 and 2. Dr.  
**Saturday, Nov. 30.**  
(Amer.) The Hidden Treasure. Com.-Dr.  
(Amer.) On Board the S. S. Dubuque Naval Training Ship. Edu.  
(Gau.) How New York Travels. Top.  
(Gau.) The Serbian in the Balkan War. Top.  
(Great N.) (Title not reported).  
(Bell.) The Brother of the "Bat." Dr.  
(Comet) Moccasin Print. W. Dr.

## MUTUAL FILM CORPORATION

**Friday, Nov. 22.**  
(Kay Bee) The Army Surgeon. Two reels. Dr.  
**Monday, Nov. 25.**  
(Keystone) A Desperate Lover. Com.  
(Keystone) A Bear Escape. Com.  
**Wednesday, Nov. 27.**  
(Broncho) The Ball Player and the Bandit. Dr.

## ANNEX FILM RELEASES

**Wednesday, Nov. 27.**  
A Wrong Elopement. Com.

## LICENSED FILM RELEASES.

**Monday, Nov. 25.**  
(Bio.) A Sailor's Heart. Com.  
(Edison) The Third Thanksgiving. Dr.  
(Kalem) A Battle of Wits. Dr.  
(Lubin) The Stolen Symphony. Two reels. Dr.  
(Special).  
(Lubin) The Surgeon. Dr.  
(Pathe) Pathe's Weekly, No. 48. Top.  
(Selig) Miss Aubrey's Love Affair. Com.  
(Vita.) Omen of the Mesa. Dr.  
**Tuesday, Nov. 26.**  
(Cines) The Beautiful Valley of the Tronto. Sc.  
(Cines) All on a Summer's Day. Com.  
(G. G. P. C.) Lydia Pinkham's Love Story. Com.  
(C. G. P. C.) Picturesque Brittany. Sc.  
(Edison) Some Rare Specimens and a Few Old Friends. New York Zoological Park. Natural History.  
(Esa.) Mr. Hobby's Wife. Com.  
(Lubin) The Samaritan of Ocoogan's Tenement. Dr.  
(Selig) Roped in. Com.  
(Vita.) In the Flat Above. Com.  
**Wednesday, Nov. 27.**  
(Eclipse) Treason and Surrender. Sc.  
(Eclipse) A Man for a Day. Com.  
(Edison) The Footville Eye. Com.  
(Esa.) The Stain. Dr.  
(Kalem) The Water-Right War. Com.  
(Kalem) The Sheriff's Brother. Dr.  
(Selig) The Hobo's Best Cure. Com.  
(Vita.) The Wood Violet. Dr.  
**Thursday, Nov. 28.**  
(Bio.) After the Honeymoon. Com.  
(Bio.) An Absent-Minded Burglar. Com.  
(Esa.) The Boss of the Kats Mine. Dr.  
(Lubin) Satan and Dinah. Dr.  
(Mellie) Linked by Fate. Dr.  
(Pathe) The Three Bachelors' Turkey. Com.  
(Selig) The Triangle. Dr.  
(Vita.) Three Girls and a Man. Com.  
(Vita.) The Eavesdropper. Com.  
**Friday, Nov. 29.**  
(C. G. P. C.) The Love of Alsbet and Eliza. Com.  
(Edison) The Island of Ceylon. India. Sc.  
(Esa.) The Iron Heel. Dr.  
(Kalem) The Chaperon Gets a Ducking. Com.  
(Kalem) Ruth Roland, the Kalem Girl. Sport-Ing.  
(Lubin) The Stroke Out. Com.-Dr.  
(Pathe) The Great Steeplechase. Special two-reels drama.  
(Selig) Friends in San Rosario. Com.-Dr.  
(Selig) Raising Harley in Japan. Edu.  
(Vita.) Susie to Susanne. Dr.  
**Saturday, Nov. 30.**  
(Cines) Cornetto Tarquinia Central Italy. Sc.  
(Cines) A Comedy of Errors. Com.  
(Edison) On Donovan's Division. Dr.  
(Esa.) Broncho Billy's Mexican Wife. Dr.  
(Kalem) The Mayor from Ireland. Dr.  
(Lubin) Ranch Mates. Dr.  
(Pathe) The Winning of White Dove. Dr.  
(Vita.) O'Hara, Squatter and Philosopher. Com.

## UNIVERSAL COMPANY RELEASES.

**Sunday, Nov. 24.**  
(Rex) The Broken Ring. Dr.  
(Crystal) The Quaggle. Com.  
(Crystal) The Violet and the Maid. Com.  
(Eclair) The Invisible. Com.  
(Eclair) Seville and Its Gardens. Sc.  
**Monday, Nov. 25.**  
(Imp) Mamma's Boy. Com.  
(Nestor) The Regeneration of Worthless Dan. Dr.  
(Cham.) The Gateway to America. Dr.  
**Tuesday, Nov. 26.**  
(Bison) An Indian Outcast. Dr.  
(Gem) The Toll of the Sea. Dr.  
(Eclair) A Girl from the Country. Com.-Dr.  
**Wednesday, Nov. 27.**  
(Nestor) A Friend Indeed. Com.-Dr.  
(Powers) The Way of the Transgressor. Com.  
(Ambrosio) Playing with Edged Tools. Dr.  
(Universal) The Animated Weekly, No. 38. Top.  
**Thursday, Nov. 28.**  
(Imp) Vengeance. Two-reel drama.  
(Rex) For the Love of Mike. Com.  
(Eclair) The Darling of the Mounted. Dr.  
**Friday, Nov. 29.**  
(Nestor) The Matrimonial Agency of Roaring Gulch. Com.  
(Powers) Hawkins Moves. Com.  
(Victor) It Happened Thus. Com.  
**Saturday, Nov. 30.**  
(Imp) The Double Cross.  
(Imp) The Bullet-Proof Coat. Com.  
(Bison) The Massacre of the Fourth Cavalry.  
(Milano) The Enchanted Umbrella. Com.  
(Milano) Boniface is Bonifal. Com.  
(Milano) Adda River Rapids. Sc.

## FEARLESS CHILD ACTRESS.

"Baby" Lillian Wade, of the Selig Company Delights in Thrilling Scenes.

"Baby" Lillian Wade is one of the most winsome juvenile actresses before the motion picture camera. She is rather small for her age—four years—but her mentality is developed far beyond her years. Baby Lillian is of the blue-eyed, curly-haired blonde type, is shapely and graceful, and appears to be afraid of nothing. This naturally "nervy" disposition has been carefully nurtured and developed by her Grandmother Wade, in whose charge the child's acting career has been ever since she first started to work. As a result, the little four-year-old girl will carry a part through a wild animal scene without the least self-consciousness, or allow the leading man to leap from a ship's deck into the sea with her in his arms, or be picked up by a horseback rider, and show that she is enjoying every minute of the exciting scene.

This remarkable child-actress was born in Denver, Col., but has spent half of her life in Los Angeles, where she is a regular member of the Selig Pacific Film branch. She made her debut before the camera when two years old, in the Selig production, "One of Nature's Noblemen," and has been a "Selig Girl" ever since. She is the daughter of J. S. and Hulda C. Wade, of Los Angeles, but Grandmother Wade, who comes from a long line of professional people, has taken Lillian's education in hand, and is always on the "side lines" in any scene which includes the little one. Lillian has a very attractive brother, only

# ECLAIR

TUESDAY, NOVEMBER 26th 1912

## "A Girl from the Country"

It is good—it is fine—it is a corking, laughing comedy of foolish prejudice and love.

THURSDAY, NOVEMBER 28th

## "The Darling of the Mounted"

Little Clara Horton is the "Darling" in one of the most daintily constructed scenarios ever produced. The most DIFFERENT release of the year.

SUNDAY, DECEMBER 1st

## "At the Flame, The Butterfly Burnt its Wings"

A story as pretty and dainty as the butterfly—with a lesson as bright as the flame.

COMING---A Two-Reel Wild Animal Feature

### ECLAIR FILM COMPANY

226 WEST 42d STREET NEW YORK CITY

## ITALA COMEDIES

TWO ON EVERY REEL—

## EVERY MONDAY

NEW POSTERS THAT PULL (ASK ANY EXCHANGE)

### ITALA FILM CO. OF AMERICA

COLUMBIA THEATRE, N.Y.

## MISS EDNA PAYNE

LEADING WOMAN

Lubin's Stock Co. Phila., Pa.

## ADELE LANE

LEADING WOMAN

LUBIN STOCK CO. PHILADELPHIA, PA.

a year older than herself, Frankie, who also figures in many of the Selig productions. In Kings of the Forest, Selig's notable wild animal picture, "Baby" Lillian plays the principal part and by far the greatest of her young career. She sees a wild lion bound out of the Transvaal jungle in search of prey, which in this case happens to be a calf. She sees the gigantic brute go dashing by the wagon almost within reach of where she is. The lion scent the new piece of animal or human life on which it can make a meal and hesitates in his chase after the helpless calf. In the face of impending danger, the child lifts the lid of a huge chest, near the wagon, crawls into it and pulls down the lid and remains in security until the man-eater goes plunging off into the forest with his bloody prey crunched between his teeth.

## PLAYERS' PHOTOGRAPHS FREE.

The Keystone Film Company has prepared photographs of the four leading players in the Keystone Comedy company, Mabel Normand, Mack Sennett, Fred Mace, and Ford Sterling, and will distribute a set free to every exhibitor receiving his film service from exchanges handling the Keystone output. The photographs are 11 x 14 inches in size, beautifully finished, and are suitable for framing.

## TALKING MACHINE WITH PICTURES.

Invention in Use in Great Britain is Being Exploited in This Country.

During the past week at one of the up-town picture theaters a machine was tried which, from all appearances, has solved the problem of synchronism in the talking motion pictures. The company owning the machine claim that it is not an untried proposition, that it has been in use for some time in Great Britain with considerable success. The American Synchronophone Company is the name adopted by those who expect to exploit the invention in this country. James S. Lancaster is largely in control of the American rights and has opened an office at 42 East Fourteenth Street, New York.

One of the material aids to the existing "dumb" motion pictures claimed for this new device will be its use as an "introductory announcer of pictures." Its apparent simplicity will no doubt allow it to be used for many purposes heretofore denied to other machines.

You Can't Afford to Balk at This!

## BALKAN WAR PICTURES

READY FOR RELEASE

Part of Our Regular Program

You Will Always Register a Scoop if you

## "Demand that Universal Program"

MONDAY, NOVEMBER 25

IMP—Mamma's Boy. Comedy.  
Here's the best King Baggot treat you ever had.  
NESTOR—The Regeneration of Worthless Dan. Drama.  
Produced with dramatic Western realism.  
CHAMPION—The Gateway to America.  
True to life picture of the entry to America of the future citizen. Vivid views of Ellis Island activities.

TUESDAY, NOVEMBER 26

BISON—An Indian Outcast. Drama.  
They will go wild with enthusiasm. Not a dull moment in it.  
GEM—The Toll of the Sea. Drama.  
Remorse and taunting drives the young wife to her death. Beautifully dramatic.  
ECLAIR—A Girl from the Country. Com.-Dr.  
A frolicsome comedy drama with plenty of frivolous merriment.

WEDNESDAY, NOVEMBER 27

NESTOR—A Friend Indeed. Comedy-Drama.  
Dramatic story—sublime interpretation.  
POWERS—The Way of the Transgressor. Com.  
A series of funny misadventures.  
AMBROSIO—Playing with Edged Tools. Dr.  
A particularly fine dramatic offering.

THURSDAY, NOVEMBER 28

IMP—Vengeance. Two-Reel Drama.  
Vividly dramatic, fascinating and exciting. Big railroad wreck.  
REX—For the Love of Mike. Comedy.  
Best serio-comedy you ever set eyes upon.  
ECLAIR—The Darling of the Mounted. Dr.  
A novelty. Not a woman in it. A little child plays a very important part.

FRIDAY, NOVEMBER 29

NESTOR—The Matrimonial Agency of Roaring Gulch. Comedy.  
One thousand feet of side-splitting situations.  
POWERS—Hawkins Moves. Comedy.  
You will simply dance for joy when you see funny Hawkins and his comical antics.  
VICTOR—It Happened Thus. Drama.  
Highly emotional, brilliantly produced.

SATURDAY, NOVEMBER 30

IMP—The Bullet-Proof Coat and The Double Cross.  
A California comedy tacked on to a mirth getter that will make your sides ache with laughter.  
BISON—The Massacre of the Fourth Cavalry  
You will gasp in amazement when you see the Indians rise from the sand and annihilate a troop of cavalry.  
MILANO—The Enchanted Umbrella and Adda River Rapids and Boniface is Bonifal.  
Three in one. This is going some. Each one of them a crackerjack.

SUNDAY, DECEMBER 1

REX—A Heart Reclaimed. Drama.  
Fifteen minutes of the most enchanting dramatic situations.  
CRYSTAL—Locked Out and A Picnic in Dakota.  
Two very funny original comedies. Clear out high-class laugh getters.  
ECLAIR—At the Flame the Butterfly Burnt its Wings  
A drama with a moral to it.

### UNIVERSAL FILM MANUFACTURING COMPANY

Meece Building, Broadway, at 38th St., New York City

## RAY McKEE

JUVENILE LEADS LUBIN STOCK CO.

Under Direction of ARTHUR D. NOTALING



## REVIEWS OF SUPPLY CO. FILMS



**The Altar of Death** (Kay Bee, Nov. 18).—One feels that the man deserved the fate meted out to him here, and in the way that it is brought about, the Kay Bee Company show themselves masters in the production of extravagant war pictures. Our sympathies go out to the Indian maid, who is made the victim of the light-headed lieutenant, and it is a sacrifice she makes on the altar of death, hardly deserved by the false lover. In befriending the Indian girl, Lieutenant Hart is attracted to her by her beauty. He meets her many times secretly in the forest. He furnishes her with a shining hawk, and the enamored girl studies sincerely to please him. It is only a question of time, however, until another girl arrives to take her place. Not realizing this at first she continues to shower her affections on the lieutenant to his annoyance and embarrassment. He reminds her in the presence of the other woman, and she leaves the white people with a heart full of hate. Months following, when the fort command are being besieged by the Indians, the rejected maid chokes down her pride and hatred, and leads the young soldier and his few remaining friends to what she believes is a place of safety. To cover their retreat it becomes necessary to blow up the entrance to the opening in the mountain. The soldier and the Indian girl are killed by an immature explosion. She has sacrificed everything in the hopes of saving the unworthy man. It is impossible to say that this picture in its entirety is equal to some of the past pictures released by the same company.

**Jack's Word** (American, Nov. 25).—What the heroine, or the leading female character, in this story wanted was a missionary, not a husband. When Jack, through his exhibition of bravery, wins the election for county sheriff—the young creature whom he seeks for a wife extracts from him a promise that he will never shoot or seek to injure a man. The villain with a grudge against the young sheriff overbears him make this promise, and thereafter takes advantage of every opportunity to abuse him. Now, Jack happens to be a man and not a missionary, and the time comes when such things as being insulted on the highway grows monotonous, and he retaliates, but he does not shoot, nor does he injure, very much. The only regret the spectator could possibly have is that he did not come back at the villain sooner. It affords some pleasure to witness how Jack does extricate himself from the difficulty.

**Frankforters and Quail** (Thanhouse, Nov. 17).—The fact that this young couple, the hero and heroine of the tale, had no money made no difference to them. They enjoyed living in a little two by four flat and spending their pennies at Coney. Wealth came to them unexpectedly through the death of a relative, and they found themselves planted down in a big house with a large circle of friends, but far from being happy. They were out of their natural environment, and they felt it. Hearing that it is Carnival week at Coney island, the husband pines to return to his jaded spirits with a turn at his old mode of pleasure. He leaves a note for his wife, saying that he has gone out for the afternoon and will be home for dinner. Now, the wife has felt the same way, and she too pines to escape her feelings, and so sneaks off under the pretext that she is going shopping. The pair meet at the island, and laugh gleefully at the joke after their surprise has subsided. The quail for the evening dinner at home is spotted—but they care not—they lunch at a shabby stand on Frankforters, and are happy in the so doing.

**An Idyll of Hawaii** (American, Nov. 23).—Not has a quarrel with his sweetheart. His father is rich and has large plantation interests in Hawaii. Bob induces his father, on the island, to sell him there. In the islands the boy meets a dusky native maid who causes him to forget the pangs of yesterday in the joy of to-day—in having such a charming creature to while away the lonely hours with. He imagines he loves her, and refuses to return home when requested to by his parents. Through the jealousy of one of the natives trouble arises between the white planters and the tribe, and Bob's father is called down to give assistance. The family and sweetheart accompany him. There is an awakening from the dilemma, and the native girl takes her place among the ranks of the deceived and abused. The jealous lover has planned to be avenged by poisoning the white boy while attending a feast given by the tribe to the planters. The girl, realizing that her love is hopeless, sacrifices herself by drinking the marked bowl of wine to save the man for the other woman.

**The Would-Be Heir** (American, Nov. 21).—While certain portions of the acting in this piece are above reproach and certain other portions of it are indeed bad, and while the scenery is picturesque and the costumes correct, their belts tight and do stunts with the ropes, there is a cheapness in the tone that is unworthy of the American Company. The villain of this particular company is a good villain, but one grows tired of seeing him bamboozled and battered around by the six-foot hero. There is an overabundance of this in most of this company's releases, and the director, or whoever is responsible for the choosing of the stories, has a failing for the yellow type. The hero is always the mighty one and the villain is always plotting and plotting, and he never ceases plotting against this particular hero until he is laid low with a blank cartridge or a fist. With the exception of a worthless cousin the girl is left alone in a world to succumb to the charms of her ranch foreman. This act is against the wishes of the worthless cousin, for the girl's father's will definitely states that unless she be married within the year the estate will go to him. He plots to prevent such a calamity, and the poor hero is made the victim of the scoundrel maid into his plot—she tells the hero that the heiress does not love him, and to prove it leads him to spy on the girl, who is sitting on a rock with her cousin's arm around her luscious waist. Believing that she is the heiress, the hero departs only to unearth the truth on his journey and return to his sorrowful girl and tell her that he knew she was innocent all along.

**Two of a Kind** (Majestic, Nov. 19).—They were two of a kind in that they fell in love with each other the first time they met. We were told that this boy and this girl disliked intensely their opposite sex, but in the way the action has been developed we fall to be impressed with this fact. At the ball where they both have been dragged by their parents, the girl's emotions answer to the man's glance, and immediately she becomes kittenish. They are together frequently, following this meeting, and

of course the inevitable happens. One might attribute the man's aversion—or would-be aversion—to bashfulness, but he is not bashful when he sends a note to her, saying: "My dear, I shall be over to see you to-night." Even though he does act gawky when in her society later on, in this the players have failed. They do not retain the spirit of the piece, and as a result we have only a maudlin romance instead of a comedy, as intended.

**The Virgin of the Fire** (Reliance, Nov. 16).—There is nothing striking in this photodrama except the poor photography. And yet one can faintly see a purpose in making the photography poor, or at least obscure, because of the nude state of the players. It is out of the ordinary in its naughtiness, and if the strong lamplight had been focused upon the girls it would have been worse yet. Is it a fantasy, or what is it? The answer to this question is as obscure as the photography. The advance notice tells us that it is love and warfare in the forest primeval. Idiotic is a better word to use in describing it. Mythology does well in pictures, and so does antique romance, but the action must be confined to one or the other, which the producers have failed to do in this case.

**Miss Taku, of Tokio** (Thanhouse, Nov. 17).—Miss Taku is a graceful little actress, capable of creating a good scene, and really after all is said and done, she is about the only attraction of the picture. Incidentally it might be mentioned that she is also gifted as a dancer, demonstration of which is made in her first scene where she meets her American lord—to be.

Honored husband, she writes, "I go back to my people—all is a mistake—please forget." He married the girl in Japan, and foolishly brought her to this country, where she was entirely out of her sphere and he was ashamed of her. After she has departed, he attempts to force in vain. He returns to his home, wife and child, to live amid cherry blossoms. It is well for him that he did so back, for he gives the impression of having an inconstant nature, and the chances are if he remained in America he would meet up with another love affair. He was a pampered son of a wealthy widow. In the first scene of the picture he is shown returning from college to meet and fall in love with his mother's paid companion. When mother discovers the deplorable affair she threatens to disinherit her son unless he gives the girl up. The girl finding that the hope of being a rich man's wife is impossible in this case, promptly takes her leave. Temporarily heartbroken, the son departs for a tour around the world. There is a delightful, fragrant atmosphere in the picture with the Japanese girl's personality always in the foreground.

**The Rivals** (Keystone, Nov. 18).—The story of *The Rivals* is not at all clear to the audience, but as near as could be guessed at it runs as follows: Two men are in love with the same girl. While one is setting her a glass of water, the other turns up, and she will kill the girl, and they find him in the woods taking lessons at shooting at a heart. The rival is afraid, and takes to his heels. Later they hear a shot, and, on going through the woods, they find what they call the dead body of the rival. The lucky man runs away, and is so frightened, and the girl follows to get help. The two tramps hold her up, and, although the cowardly suitor comes to her aid nothing is done. Later the "suicide" hears the cries, and rushes up and saves her. The now unlicked courier goes away in disgrace.

**Willie's Ticker** (Lax, Nov. 23).—Rather a clever comedy of the knockabout style so popular with the Lax Company. Willie is given a watch by his uncle, and, wishing it to keep good time, he compares it with every clock that he sees. He gets into many difficulties, but all turns out well in the end.

**The Wrong Flat** (Lax, Nov. 22).—Rather a good idea exploiting the "carefulness" of the average man in the renting of furniture. Two families move into the same house, and by a mixup they get the wrong household goods. The result is that the old maid goes into the sociologist's room, and he gets her with a "mysterious" result. The last scene shows the old maid on the roof, where she has climbed to get away from the numerous animals, and the rain is coming down in torrents. There is plenty of good humor throughout.

**A Four-Cornered Wedding** (Comet, Nov. 18).—Two young lovers wish to be married, but their parents forbid it, at least the girl's father refuses his consent. The boy goes home, and tells his widowed mother, and she, in anger, goes to the girl's house, only to discover that her father is an old sweetheart. Both couples decide they will be married without the other's knowledge. They arrive at the parsonage at the same time, and after the surprise the wedding bells are rung for a double "tying up."

**Giving the Blind the Sight of Knowledge** (Gaumont, Nov. 23).—An unusually good picture by this company showing the various methods in vogue in teaching the blind. They are shown reading and writing and doing their other school lessons through the aid of relief mass, etc. The gymnastic work shown is also very interesting.

**The Power of Money** (Solax, Nov. 22).—It is almost impossible to understand the meaning of this drama, but the acting is very good throughout. A young man is in love with a girl, and she returns his affection. He has a rival who plans to break him in the stock market by buying some worthless stock and then selling it to his rival. This he is successful in doing. During the day when he had plenty of money he gives lavishly to many unfortunate. One day he had bought a Louisiana lottery ticket, and then given it to a poor girl. This happens to be the lucky number, and the girl receives the money. She hunts up the man who gave it to her, and, finding out that he is in hard circumstances, she gives him half of the proceeds and saves his fortune. He finds her, and they are happily married. The rival sets the other girl who had refused him in his poverty.

**Mr. Fixer** (Keystone, Nov. 18).—As in some of the other Keystone pictures the action in this one is rather mixed up. It seems that two boys love the same girl, and they are both favored. One of them buys her a ring, and they both write on cards to accompany the gift. One of them tells the other's card, and a minister starts to marry the girl when the other

## The Thanhouseer three-a-Week



Sunday, "Standing Room Only" Comedy  
Dec. 1

Tuesday, "A Will and a Way" Drama  
Dec. 3

Friday, "Romance of the U.S.N." Sensational  
Dec. 6

Be sure to book "Aurora Floyd," by Mrs. M. E. Braddon, one of the best known of English book-plays, issued in two reels, Tuesday, December 10. It's a "turn-em-away" production, as gripping as "East Lynne," and as well known. "Perfect publicity" of course.

Thanhouseer Film Corporation, - New Rochelle, N. Y.

The Film Supply Company, American and Canadian Agents.

## ★ MELIES ★

### LINKED BY FATE

Release of November 28th, 1912

SAVED from a wreck, John, Flora, and her father, a minister, are washed ashore on a barren island, where the father, dying from privation, requests John to marry Flora, and himself ties the knot. On finding John's diary, Flora has reason to believe him already married, and to free him makes it appear that she has been drowned. John departs without her in the only boat, but Flora is saved by a passing steamer. Five years later they meet again, and she learns that the woman in question is only his sister. It is a happy reunion blessed by Fate.

★ G. MELIES, 204 East 38th St., New York City ★



RELEASED FRIDAY, NOVEMBER 23

### THE PERKINS-JENKINS WAR

Hiram Perkins and St. Jenkins let politics interfere in their relations. A merry war is carried on between them, and because the son and daughter of the combatants are in love with each other, it makes the war all the merrier.

RELEASED WEDNESDAY, DECEMBER 4

### THE RAFFLE

A fur coat with which Delia Hart is secretly presented through the medium of a raffle by an admirer is the means of cementing a seemingly hopeless breach between herself and her husband. A rollicking farce-comedy.

SOLAX COMPANY

arrives, and the service is finished with the same bride, but a different groom.

**Don Caesar De Basan** (Reliance, Nov. 20).—This story founded on D'Annunzio's play of the same name is full of action, but not quite understandable. Unless one knows the story of the book he will not be able to follow the pictures. Don Caesar has nothing left but his title, having spent his last cent on a small boy, whose life he saves from the king's guard, when they attempt to arrest him. He breaks the king's edict against dwelling, by enraging and killing the captain. For this he is sentenced to be shot, but before sentence is passed on him he is advised by the prime minister to marry, so that his name may be perpetuated. This he consents to do, and is married to a girl that he does not even see. The boy whose life he has saved, removes the cartridges from the rifle of the soldier, so that when the time of the execution arrives Caesar is not killed, and only feigns death, until the soldiers have gone away, and then escapes. He goes to a ball in disguise, and locates the woman whom he had married. She is in the care of the king, whose attentions she repulses. Caesar does not know the king, and asks him who he is, receiving the answer that he is Caesar. Caesar says, "Well, then, I am the king, and I order you to release that woman." Fortunately for the latter, Maritane, the girl, arrives on the scene in time to prevent an open rupture, and the king takes them together with his blessing. There is such a similarity between the king and Caesar that the audience finds much difficulty in telling one from the other.

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- TWO ON EVERY REEL -  
**EVERY MONDAY**  
NEW POSTERS THAT PULL  
(ASK ANY EXCHANGE.)  
**ITALA FILM CO. OF AMERICA**  
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**"JOLLY" MAE HOTELY**  
Photo-Player Lubin Co.

Direction of ARTHUR D. HOTALING

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# "THE MIRACLE"

We, the New York Film Company, have the only films of the "Miracle" that have thus far been made, and are ready to deliver the goods.

We are engaged in legitimate business, and do not wish to engage in mud slinging contests with our competitors, who have no films and no legitimate grievance against us.

We will guarantee absolute protection to all State right buyers, as well as to exhibitors of the "Miracle" against any infringement or interference.

The "Miracle" copyright registered Class LXXC, issued to A. J. Danziger of the New York Film Company.

We have the entire press unanimous in its praise. The New York Sunday *Sun* devoted a whole page in the issue of November 17th, narrating the merits of the "Miracle," and illustrating it profusely.

**We Have the Goods**

**We Have the Rights**

**DON'T BE BLUFFED AND DON'T DELAY**



## NEW YORK FILM COMPANY

12 UNION SQUARE, NEW YORK CITY

### REVIEWS OF UNIVERSAL FILMS

**Man Wanted** (Crystal, Nov. 10).—At times it would seem that the producer has been required to stretch probability to the breaking point in an effort to squeeze a little humor into this picture. Such a thing is permissible, and even commendable at times in dealing with a burlesque subject, but rather undesirable in legitimate comedy. We have here an old maid hankering for marriage. She appeals to a matrimonial agency for a husband, and they in turn send her a Mr. S. Sharp with a letter of introduction. Sharp loses the letter, and Lester Harnett, a fresh drummer, finds it, and goes to the house to visit the old maid's niece, whom he has seen and whom he believes is the lady in question. The aunt is indignant upon him until the rightful owner of the letter arrives. Each man declares that he is Sharp, until a telegram arrives, stating that Sharp is a bigamist, and ordering his arrest. Confronted by the sheriff, each man then declares that he is not Sharp, and out of this lively complication the spectator gets considerable fun. Matters are straightened out in the end, and Miss Finch is again left to continue her untiring efforts to find a man.

**A Gypsy Priest** (Crystal, Nov. 10).—Such a name as this gives the spectator to understand that he is going to be treated to a lurid melodrama of the swashbuckling, dusky Spanish type. He is disappointed in this respect, however, and that is really part of the pleasure—the surprise one receives in discovering that he is witnessing a bouncing comedy. The foundation idea is not altogether unfamiliar, yet the treatment is of a nature which remedies all conventionalities. There is life in the piece, and while the fight between the two girls over their lovers may shock some, it will reach the humorous side of many. It is genuine. They batter each other, pull each other's hair, until one retreats with a sore head and a bleeding nose. The gypsy girl is a flirt, and it is she who starts all the trouble. Chester and Mabel while in the woods meet the maid and her sweetheart. They have their fortunes told, and Chester warns to the other girl's glances. They meet again, and the neglected girl, to get even, hires the gypsy to make love to her. That is what starts the nail rolling, and it rolls fast until Mabel and Chester are brought to their right senses, banished but wiser.

**The Siren's Call** (Ambrosio, Nov. 10).—An extremely quaint little girl is introduced in this picture, much to its betterment from a human interest standpoint, although it must be admitted that she is made to detract from the logical development of the story by providing a climax that is more appealing than probable. The first pictures show a siren calling the men to work at a large iron foundry. Fuller, who has been taking care of his sick wife, arrives after the gates have been closed, and is refused admittance. Later he is discharged, and his fellow workmen, out of sympathy, go on strike, and insist that they will remain out until Fuller has been reinstated. The discharged workmen are hard pressed for money, and eventually his wife visits the owner of the foundry at his home. It is there that the little girl hears of the trouble, and strangely enough takes

an interest in proceedings. When she sees a note, stating that unless the siren calls the men to work the following morning they will destroy the buildings, she decides to take the matter into her own hands and blow the siren. It is this improbable happening that puts an end to the strike. The pictures showing the workmen employed in the foundry and the body of angry strikers surrounding the gates, are excellent.

**The Lady Leone** (Victor, Nov. 12).—A romantic costume photoplay in two reels is made moderately interesting, chiefly by reason of the appearance of Florence Lawrence in the title role. The settings are not particularly impressive, and the story, in its present version, at least, does not rise above the average of tales of this description. Sir Robert Huntley is anxious to see his son, Hal, married to the beautiful Lady Leone, in order that her extensive estates may be added to the possessions of his family, but Lady Leone does not favor the match. It remains for John Wilde, the son of a simple woman, who has been murdered by the Huntleys, to rescue Lady Leone from the castle to which she has been forcibly taken, and being knighted for his bravery to win the fair lady for himself. As might be expected in a picture of this character, there are plenty of combats between swordsmen and chases on horseback through the woods. The acting, particularly that furnished by Miss Lawrence, is acceptable.

**A Protege of Uncle Sam** (Champion, Nov. 11).—It is evident that Uncle Sam collaborated with the Champion Company in the production of this picture, at least to the extent that he permitted the securing of necessary settings on warships. Perhaps this was done with a realization that the picture, when shown, would prove a good advertiser, and inspire some boys to enter the navy, and, if so, it is more than likely that this purpose will be realized. Besides possessing a commendable story set in realistic atmosphere, the various scenes on the battleship are in themselves interesting. In two reels we have reviewed before us the life of a boy found in his dead mother's arms in the slums of New York. Afterward the child is adopted by a wealthy family. Returning from college there is a degeneration in his character—he falls as a bank clerk and is soon on the downward path. The foster father sends him out into the world to make a man of himself, and from here on the spectator begins to feel a sympathy for him and to wonder where he is going to terminate. When reduced to the lowest circumstances he is induced to join the navy, and the discipline given him here proves to be his salvation. There is quality in the lad and before many more months pass he is accepted by his family again and wins the girl who has remained true to him through all the years.

**A Criminal in Soile of Himself** (Edwin, Nov. 14).—It is hardly likely that an American film alive to the American wants and tastes would venture to turn out such a picture comedy as *A Criminal in Soile of Himself*, made in Europe. It is nonsense. The players continually revert to time-worn stage tricks in an

effort to be funny, which in itself cheapens the picture. There is nothing funny in the film, and this not because a good idea is lacking, but because of insular acting and poor stage direction. A discarded sweetheart attempts to discourage her rival from marrying the former sweetheart, and turns the girl's family from him by circulating the report that he is a thief. She is aided in her scheme by a news item in the papers which says that a thief, possessed of the same name as the man plotted against, has escaped from jail. The comedy action is supposed to be derived from the young man's bewilderment when everybody avoids him and in his final capture by the police.

**The Chorus Girl** (Crystal, Nov. 17).—If such a "could-be" comedy as this is allowed to be released as it now stands it is safe to say that it will do more harm among the exhibitors than many dollars spent in advertising can possibly counteract. There is a reflection of an idea in the piece—just a reflection—that, if handled properly, might furnish material for a capital drama. As it is here, naked and repulsive with the title of comedy attached to it, the hand of the Censorship Board should be laid heavily upon it, and even after some of the distasteful scenes have been illuminated it is a question whether spectators will receive it with much favor. A young wife, going through the pockets of her husband's coat, discovers a note evidently from some actress, telling "Dearest" to meet her that evening at the Character Ball. The note says she will appear as a chorus girl. The communication does not belong to the husband, a doctor. It is on the back of an I. O. U. card given him by a friend. The wife, in a jealous rage, determines to attend the ball herself dressed as the chorus girl, and trap the deceitful man in his underhanded act. Leaving the house that evening, scantily garbed, she meets with an accident in front of the friend's house. She faints, and is carried in. The friend sends for the doctor to attend the unknown woman, and in the meantime she having recovered, he proceeds to intoxicate her, believing she is a chorus girl. The husband enters to find the pair "ragging" jubilantly around the table and chairs. "Rough-house" is the next excitement in order. The wife returns home to bathe her head with ice water, and later to be forgiven by the husband. The husband's benevolence exceeds that of the spectator.

**Her Old Love** (Crystal, Nov. 17).—This comedy is little better than *The Chorus Girl*, another comedy by the same company released on the same date, except that it does not display so much immorality. As for its possessing humor, alas! we will have to look further. Mother-in-laws can be made funny and so can misunderstood wives, but the producer has failed to drag this conventional combination from the rut of the commonplace. If the wife had been honest when caught in a compromising position all would have gone well, the picture would have been ended and the spectator would have been relieved from the anguish of witnessing the husband rant and tear his hair, the mother-in-law fume and call resolute nasty names, and the ex-lover look foolish. There is nothing really bad in the picture. It is just boob.

**A Mother's Awakening** (Rex, Nov. 17).—A mother buried in the whirlpool of society to the neglect of the children is an object fit for little pity and even though she mend her ways after a time, we never feel quite right toward her unless the repentant road has been strewn pretty heavily with thorns. Aftermaths have been made to handle the subject of mother's reformation first in the legitimate and later

in the picture drama, and the numerous failures made are a matter of record. It requires art in the production and fine ability on the part of the players to direct the sympathies aright and offset the maudlin in the theme. In the photodrama under consideration, the reviewer must express his inability to appreciate it. The moral in the piece stands out badly enough, almost as badly as a result of the abrupt method adopted in developing and constructing the plot. It is bone-dry. There are no delicate shadings of the emotions. The mother's awakening is supposed to be caused through reading her child's note left to "God," imploring Him to send her a new mamma, who will tell her stories and allow her to have a kitten. Prior to this she has been almost brutal in her treatment of the little one, and, lo! we suddenly have before our eyes a gentle mother, crooning the baby song as if it had been her customary daily task. Truly, it is a transition, not entirely improbable, but unimpressive in its present state.

**Blue Ridge Folks** (Champion, Nov. 18).—In the construction of the plot for this picture, the author has followed a "stretched" manner. A money lender and a suitor for the heroine's hand is believed to have been killed, and through a combination of circumstantial evidence, the heroine's lover is accused of the crime. In the fight the lender has with a thief a lamp is overturned and the house is set on fire. The lender loses his mind, and wanders to the woods, while the thief, wounded, remains to be burned. Friends of the captured and accused man raid the court room on the day of the trial, and release him. The crazy man is found, remains his mind, and explains the mystery.

**The Open Road** (Tinn, Nov. 18).—As this picture is entitled we admire the clear photography, the quaint settings of the farmer's life, and we can almost hear the sheep bleat and the mooing of the cows. The girl, with a freshness in her character, fits into it well. She is in harmony with surroundings as she milks the cows, takes the hay, and feeds the chickens. It is a pleasant picture, and the story, though weak technically, is clean and wholesome. The hero acts well in the farm yard, but he acts better and seems more at home in a dress suit. It is hard to imagine him as a country boy after seeing him in the city. Attracted by the wiles of his friend's sister, the hero goes to the city and leaves his unhappy sweetheart behind. In a mental vision he is shown the open road that he has lost, but foot upon, and the other where his simple law awaits him. Remembering of his rashness he returns home, to be forgiven and continue as he was before his city friend and sister came to visit the old home.

**A Leg and a Legacy** (Powers, Nov. 20).—Uncle leaves a provision in his will which bequeaths his money to a certain boy and girl, but stipulates that unless they are married within a stated period they shall forfeit all claims. The boy is bored at the idea, and only consents to the demand as the easiest way to obtain the money. First, however, he sends his valet to look the girl over, whom he has never seen, and bring him a report—whether she is pretty or ugly. In a peculiar way the valet derives the impression that she has only one leg, and carries this news back to his master. The girl in question has her friend size up the young man who is to marry, and the friend returns with such glowing reports that the heiress decides to lay siege to his heart. Incomit. From here on it is easily to figure out what happens. It is a comedy with a line of humor here and there, but as a whole it is rather tiresome.

## OPEN BRANCH STUDIO.

Essanay Players Locate at Hollywood, Near Los Angeles.

The demand for Western productions, the fact that two companies now represent the Western division of the Essanay Company, and the cloudy and threatening weather at Niles, Cal. this Fall, caused G. M. Anderson to knit his brow the other day, with the result that a branch studio has been leased at Hollywood, near Los Angeles, where Associate Director Arthur Mackley will have charge.

Mr. Mackley and a dozen members of the Essanay Company left for the South last week. Among those who constitute Company No. 2, at Hollywood, are: Mr. and Mrs. Arthur Mackley; True Beardman, Baby Audrey Hanna, J. Hanna, David Kirkland, Cameraman William Evans, Stage Carpenter Benjamin Lee, Electrician Al Hendrick, Propertyman W. A. Russell, Scenic Artist Karl Pearson and Louis Merisetti.

Mr. Anderson will still keep Company No. 1 at Niles, which is the Essanay Company's Western division headquarters. Weather permitting, many more "Broncho Billy" pictures and interesting dramas will be produced before Spring.

## UNIVERSAL PUBLICATION FREE.

Thomas Hedding, editor of the *Universal Weekly*, an illustrated publication devoted to the pictures released by the Universal Film Manufacturing Company, announces that on request any exhibitor will be placed on the mailing list of the paper. It is attractively arranged, and has a circulation of about 20,000.

## WITH THE FILM MEN.

C. B. Irwin, of the Cheyenne Motion Picture Company, is in town.

M. A. Nell, National President of the Exhibitors' League, who was in town for the exhibitors' ball, left for Boston to organize the exhibitors there.

Sidney Franklin, of the Arrow Company, has received hundreds of letters congratulating him on the comedy, His Wedding Day, which he showed at the exhibitors' ball.

V. R. Day, of the Chicago Essanay Company, is able to be around on crutches. This mission extends its congratulations on his speedy recovery.

A. A. Kellman, of Boston, was in town last week. He has purchased the New England rights for Sherlock Holmes and the Pope Plus pictures from J. D. Tippett, of Union Features.

Andrew J. Cobble has secured the Sphinx studios at Yonkers, N. Y., and will shortly begin releasing pictures. It is reported that he has secured a franchise from the Universal and that George Magie will be his general manager.

Omar Dowd, of the American Company, has gone to California to take charge of the scenario department.

The salubrious climate of California seems to agree with Charles Kessell. "His reported that he is besieged by land agents, but has not yet decided where to build his new home.

Everything in slindom dates from the ball, and business has been suspended for the past few days while the picture industry is convalescing.

Joe McArdle is the new advertising and publicity manager for Great Northern.

Harry Raver, of Italia, has just received some posters of his own design which should prove exceptionally strong "pullers." The idea of having two subjects on a one-sheet is new and the comedy pictures will attract attention. F. J. B.

## "THE LIVING TOMB" A SUCCESS.

The Living Tomb (Italia) bids fair to be a big success, judging from the comments of the spectators at the first showing. The light effects in some of the scenes are unusually good and the work of the leading woman is splendid. A review of the picture will appear next week.

## FEATURE MAKERS MAY COMBINE.

American manufacturers of feature films and representatives of foreign manufacturers in this country are considering the formation of an association, among the objects of which will be the standardizing of the cost of films to the exhibitor and the furnishing of a regular programme of features. Those interested in the project will confer at the Hotel Astor within the next few days.

## STUDIO GOSSIP.

The most recent addition to the scenario department of the Selig Company is J. Edward Hungerford, who for some time past has been a contributor to the department which he has now joined. Among the more recent scenarios produced by the Selig Company which emanated from the pen of Mr. Hungerford are A Man Among Men, The Voice of Warning, Bread Upon the Waters, and Under Suspicion.

During the past few months the force at the Chicago studios of the Selig Company has been increased by several additions to the membership of the regular stock company. Among the new members

are Rose Evans, Jack Nelson, LaFayette McKee, Colin Reid, Thomas Flynn, T. J. Commerford, Julius Frankenburg, Carl Winterhoff, Charles H. France, Mac Barnes, and Harry Lonadale. Most of these competent players have already attained large followings through their various appearances with the Selig Company in the past.

Cal. Dix, assistant to George O. Nicholls, the picture producer, is still confined to his home at 346 West Thirtieth Street, New York, from the effects of an operation on Sept. 9, which did not prove successful. He will be operated on again if he recuperates sufficiently to make it advisable.

BESSIE SANKET, for a number of years at the Ye Liberty Theater in Oakland, and lately with the Margaret Rambau company, is now a member of the Essanay Western company at Niles.

JULIAN ELTINGE and a party of friends playing at the Columbia in San Francisco last week motored to Niles and were the guests of G. M. Anderson. They watched "Bronco Billy" win a well filled sack of "gold" at cards, and Brinsley Shaw make love to fair Bessie. Then out into the country they went with the Essanay company.

While different scenes were being prepared Eltinge went rattlesnake hunting, but all he discovered was that he had developed a thirst. But it was Election Day and the cafe doors were barred. So were the motion picture ones. Undaunted, however, he viciously attacked a tomato patch, which served the purpose until Mr. Anderson's Niles bungalow was reached.

FRANCIS X. RUSHMAN, of the Essanay, who was in the city for a few days last week, was a frequenter of the Screen Club rooms.

THE Eclair Film Company has been very fortunate in securing the services of the well-known French artist, Benjamin Carre, a disciple of the celebrated painter, Adelin. Mons. Carre is from the Studio Amable, where the principal scenes for the Grand Opera and Comedie Francaise, Paris, and the Century Theater, New York, were devised and executed. He has been the designer and artist in the principal Cinematograph studios of Paris. Mons. Carre arrived Nov. 9, accompanying Etienne Arnaud, the Eclair principal and head director, on his return from a brief visit to Paris.

# Special Feature Films

Feature Multiple Reel Subjects  
now Released twice a week

HAVE you booked the special feature Multiple Reel pictures that are now being released by the General Film Company?

If you have overlooked this opportunity, don't continue to do so, but see our branch in your city immediately and make arrangements for this service.

Remember that this is in addition to the regular 42 one-reel subjects released each week.

The introduction of these special feature reels has met with instantaneous popularity and crowded houses are reported from all parts of the country as a result of showing these features.

You can't afford to be without them.

They will not interfere with your releases regularly booked and are only an added attraction for your patrons. These special feature Multiple Reel pictures are released every Monday and Friday.

BRANCHES.—San Francisco, Cal., 148 Eddy St.; Los Angeles, Cal., 739 S. Main St.; Denver, Col., Nassau Building, 18th & Lorimer St.; Atlanta, Ga., 314 Rhodes Building; Chicago, Ill., 117 N. Dearborn St.; 439 S. Wabash Ave.; 435 N. Clark St.; 19 S. Wabash Ave.; Indianapolis, Ind., 34 W. Washington St.; New Orleans, La., 840 Union St.; Boston, Mass., 544 Washington St.; 657 Washington St.; Detroit, Mich., 71 Griswold St.; Kansas City, Mo., 921 Walnut St.; St. Louis, Mo., 604 Chestnut St.; Minneapolis, Minn., 704 Hennepin Ave.; Butte, Mont., Broadway & Main St.; Omaha, Neb., 308 South 13th St.; Albany, N. Y., 737 Broadway; Buffalo, N. Y., 272 Washington St.; New York City, 19 East 21st St., 107 East 17th St., 219 Sixth Avenue, 41 East 21st St., 260 West 42d St.; Rochester, N. Y., 810 Central Bldg.; Portland, Ore., 68 Seventh St.; Cleveland, Ohio, 1022 Superior Ave.; N. E.; Cincinnati, Ohio, S. E. Cor. 7th & Walnut Sts.; Columbus, Ohio, 26 W. Nighth St.; Oklahoma City, Okla., 211 W. 22d St.; Philadelphia, Pa., 1305 Vine St.; Pittsburgh, Pa., 119 Fourth Ave., 436 Fourth Ave.; Wilkesbarre, Pa., 47 S. Pennsylvania Ave.; Memphis, Tenn., Lotus Bldg.; Dallas, Texas, 1917 Main St.; Salt Lake City, Utah, 260 Floral Ave.; Washington, D. C., Bank of Commerce & Savings Building, 7th & E. Sts., N. W.; Spokane, Washington, 120 Wall St.; Seattle, Washington, 819 Third Ave.; Montreal, Can., 194 St. Catherine St. West; St. John, N. B., 87 Union St.; Toronto, Canada, 7 Front St. East; Vancouver, B. C., 440 Pender St. West; Winnipeg, Canada, 220-221 Phoenix Block.

# General Film Co.

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**HORROR OF SIN**  
ONE REEL SPECIAL  
LITHOS AND THREE SHEETS  
—ASK FOR IT—

**L. B. CARLETON**  
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Coming Release—Satin and Gingham, Nov. 28; When Love Leads, Dec. 14.  
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20 words, or less cost, 25c. Additional words, 1c. each. Four-line orders will include a 5/11 insertion, free of charge, on request.

FOR SALE—Desirable piece of property in the heart of the theater district, suitable for moving picture theater or office building. Savannah is moving forward by leaps and bounds. This proposition is worth while. Georgia Real Estate Co., Savannah, Ga.

Kindly mention DRAMATIC MIRROR when you write advertisers.



# LETTERS and QUESTIONS

Answered by "The Film Man."

**R. E. C., Brooklyn, N. Y.:** Arthur Johnson continues with the Lubin Company. Following is a part of the letter received from R. E. C.:

Have been a reader of THE MIRROR for some time, and I cannot say too much in praise of your good work in reviewing and criticising the "Movies," and hope you will continue. Every "Picture Fan" should read THE MIRROR. The writer then goes on to praise Florence Lawrence, Florence Turner and Maurice Costello.

**Mrs. S. Hoboken, N. J.:** It is probable that Alice Joyce and Carlisle Blackwell will play together again. The change you refer to is only temporary.

**M. C. B., Buffalo, N. Y.:** Photoplays are produced from detailed scenarios and the acting of the players concerned in the production is guided by a director. If you wish to learn the manner in which scenarios are prepared, I would advise you to get a book on the subject; several have been published. As a general thing actors are not given lines to speak. It is not likely that without some influence you would be permitted to see a rehearsal. "The Spectator" is now a director with the Kinemacolor Company.

**E. G., Rochester, N. Y.:** Fritz Brunette is the new leading woman with the Victor Company, and a letter addressed in care of that company will reach her.

**J. T., New York, writes:** "I would like to know why Mr. Costello, of the Vitagraph Company, does not wear a wig of some kind when he plays the part of a very young man. His gray hair seems very inappropriate for the young roles which he so often fills. It was very noticeable when he played Orlando, in As You Like It, which should have been played by a very young man."

**Sammy, Chicago, Ill.:** Tom Moore played the part of Jack in the Kalem picture, The Strange Case of Elsie Mason.

**J. A. L., Brooklyn, N. Y.:** You are correct in your supposition concerning Paul Kelley. In the course of a letter J. A. L. writes:

"I thought that a little beauty was quite necessary, as well as talent, for one to secure an engagement with a motion picture company. The Lubin Company did not adhere to this when they engaged the leading lady in A Lover's Signal. Her acting of the part when she was supposed to have lost her reason was by no means as good as the performance given by that beautiful leading lady of the Biograph, in The Painted Lady. I shan't be pigheaded and ask her name. Good wishes to the best theatrical paper published—THE MIRROR."

**Mrs. P. H. O., New York, writes a letter in praise of Gwendolin Pates, of the Pathe Company. Following it is printed in part:**

I want to write a few words of praise of my favorite photoplayer, Miss Gwendolin Pates, of the Pathe Company. I have just come from the West on business, and I am thrown with a great many people, and she is a great favorite out there. Her acting is so natural and she shows what a clever little artist she is. I have heard so much praise of Pathe's little leading lady, and well she deserves it. My husband and I belong to a club and all the members enjoy reading THE MIRROR so much, and take such an interest in the motion picture department, I hope to see Miss Pates's picture in THE MIRROR soon.

## VIVID PICTURE OF THE WEST.

A vivid portrait of the wild West will, owing to the enterprise of the Universal Film Mfg. Company, soon be shown to the public. In A Four Footed Hero, being produced under the "101 Bison" brand, several hundred feet of film are devoted to a Rodeo. It is claimed that even the frontier day at Cheyenne, Wyo., could not bring together a bigger galaxy of cowboy stars than those which figure in this presentation of frontier life. Champion cowboys and girls came from every Western State, and events were contested in grim earnest, and not merely for the sake of taking a picture.

A stage coach race with cowboys shooting off their revolvers shows the famous coaching fort, with William Stratton wielding the ribbon. A cowgirl's race and one of the cowboys show some riding which is exciting, whereas the roping contest gives some genuine broncho busting by several champions, for the horses are amongst the "meanest" obtainable. During the "bucking" contest, one horse turned a somersault over a wire fence, and the well known horse, Buckskin, cannoned off a post, throwing himself and Bertha Blacett, who remounted while the horse was down.



Trade Mark

# BIOGRAPH FILMS



Trade Mark



Released November 21, 1912

## THE INFORMER

A Story of the Civil War

The young lover, leaving home at the opening of the war to join the Confederate Army, tells his brother to take care of his fatherless sweetheart during the perilous times which are to follow. But the brother weakens and fails to be true to his trust. He permits her to believe that her lover is dead. Caught in the neighborhood, however, between the lines of the enemy, the brother appears before them at the crucial moment. In retaliation the false brother turns informer. Both forces are aroused to arms and during the attack, upon the girl defending her wounded lover and family alone in the negro's cabin, retribution comes in the form of a stray bullet.

Approximate length, 1,080 feet.

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—FOURTH YEAR—

# HARRY C. MYERS

LEADING MAN

BARRY O'NEIL  
Director

Lubin Manufacturing Company

# EDWIN AUGUST

## UNIVERSAL STAR

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Interesting, too, will be the steer "bull-dogging," which consists of a cowboy throwing himself off a horse, going at high speed, upon a longhorn steer's neck and so twisting his horns that the steer is thrown and held down. Riding a bucking longhorn bareback and a mule without harness are but two of the several other exciting events depicted.

Among famous cowpunchers exhibiting may be named Art Acord, a champion broncho rider and bulldogger; Vesta Fegg, who has taken part in many exhibitions; Otto Meyers, a champion broncho rider and roper, of Oklahoma; Ferdinand Mitchell, one of the best riders in the country; Del Blacett, champion roper and rider of Oregon; Bertha Blacett, champion relay rider and all round cowgirl, and Ed Gibson, winner of the saddle and \$1,000 at Pendleton, Ore. Other riders, male and female, who appeared in these contests have been important winners in different parts of the West.

An interesting feature of this two-reel production is the performance of "Happy," a trick horse, which unties knots, opens doors and does other remarkable feats. Another feature is the procession of the various contestants, the Indians, the cowboys, coaches, steers, burros, etc., headed by a mounted cowboy band through a gaily decorated Western street lined by a cheering crowd.

A Four Footed Hero is said to be one of the finest Western pictures of its kind ever produced. Over 750 people participated, and the cost of production mounts into thousands of dollars.

## STAGE STARS AT STUDIO.

Raymond Hitchcock and Flora Zabelle Pose for Pictures at Essanay Plant.

Among the many visitors to the Essanay Chicago studio, recently, were Raymond Hitchcock and Flora Zabelle, who are just completing a splendid run in The Red Widow, at Coban's Grand Opera House, and Herbert Corbell, the rolynd and jovial comedian in The Girl at the Gate, now

running at the La Salle Theater. These well known players spent an entire afternoon viewing the many marvels in the big plant, and were highly enthusiastic over the systems by which the film is taken, developed and produced on the screen. Essanay's overhead lighting system, the only one of its kind in the country that employs the use of movable trams, carrying the light-banks from one end of the studio floor to the other, was another source of amusement for the players. Mr. Hitchcock, Miss Zabelle and Mr. Corbell had an opportunity to work for a few moments in a comedy production that was being made, and Miss Zabelle expressed herself as being delighted at the thought of seeing herself on the screen. The players were also posed before the camera and some fifty feet of film was run off depicting them laughing and enjoying the lark. This film has been developed and is now in their possession as a memento of the occasion.

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